

RECEIVED

STORY
IBC GENERAL

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

SP D 12-56 94
 MISS MILDRED L JOY
 NBC RM 274
 30 ROCKEFELLER PLAZA
 NEW YORK 20 N Y

... And how are the 5 Storz Stations doing?

WDGY, Minneapolis-St. Paul

Now in first place, per all day Hooper average! Spectacular growth per latest Nielsen, and per latest Pulse. Talk to JOHN BLAIR or WDGY GM Steve Labinski.

KOWH, Omaha

Now in its sixth year of first place dominance. Latest Hooper—47.7%. First on latest Pulse and latest Trendex, in all time periods. Contact ADAM YOUNG INC. or KOWH General Manager Virgil Sharoe.

WHB, Kansas City

First per Hooper, first per Area Nielsen, first per Area Pulse, first per Metro Pulse. 85% renewal rate among top 40 advertisers proves vitality. See JOHN BLAIR or WHB GM George W. Armstrong.

WTIX, New Orleans

Still rocketing, still in first place, with increasing margins all the time, per latest Hooper. And wait 'til you see that newest Pulse. Ask ADAM YOUNG INC. or WTIX GM Fred Berthelson.

WQAM, Miami

Now bringing Storz music, news, ideas, excitement to all of Southern Florida, with 5,000 watts on 560 kc. WQAM is already a fine Miami buy, as JOHN BLAIR or GM Jack Sandler will demonstrate.

Today's radio for today's selling
The Storz Stations
 Todd Storz, President

THE AGENCY
 RETURN TO TV
 SHOW CONTROL

Agencies seek supervision rights without full production headaches. "Co-production" is pattern. They won't finance shows, or sink money into talent

Page 27

How BBDO uses
 spot radio's
 flexibility

Page 30

Westinghouse
 nine-month
 comeback plan

Page 32

10TH

ANNIVERSARY

completely
keep covered

with more from Channel

4

completely
keep covered

WITH PROGRAMMING!

A strong CBS schedule augmented
with the top from ABC and such local favorites
as Tom Daley, G. Newsome and Fred Moegle...

Channel 4 commands program
leadership!

completely
keep covered

WITH AUDIENCE!

Televise and ARB
show that Channel 4 consistently leads
in audience coverage of the great St. Louis
Market. Throughout the week...
month after month...
it's Channel 4!

completely
keep covered

WITH RESULTS!

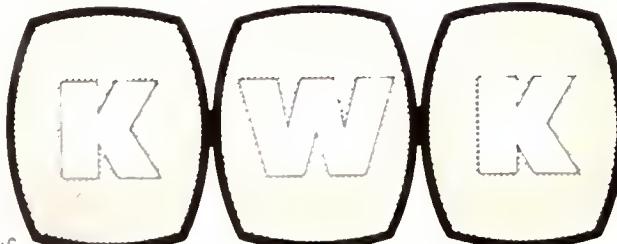
With top programming
throughout the week, Channel 4
takes the largest audiences to give the
advertisers a great sales potential in
the St. Louis market!



TOP PROGRAMS
OF 2 NETWORKS



in ST. LOUIS



You Get **MORE** on



Represented Nationally By THE KATZ AGENCY NC

Latest Nielsen* survey reports

206,420

TV homes in the TERRE HAUTE
viewing area!

*SPRING 1956

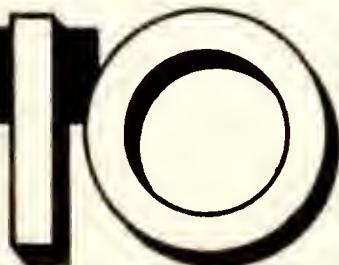
HEAVENS!
SUCH
COVERAGE!

- **69th TV MARKET**
- **CBS, NBC & ABC**

Television Networks

WTHI-TV

channel



TERRE HAUTE, INDIANA



CHECK WITH
BOLLING CO.
NEW YORK
CHICAGO
LOS ANGELES
SAN FRANCISCO



SPONSOR

THE MAGAZINE TV AND RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Madison Ave. is back in show business

27 The tide is turning in tv show production. Major agencies today are acquiring control over programing content but without becoming packagers

BBDO's 1956 spot radio approach

30 Here's how BBDO applies its new evaluation of radio's role in terms of campaigns for its own clients. The keynote, as you'd expect: flexibility

The Westinghouse nine-month comeback plan

32 Air media are the spearhead as Westinghouse fights to overcome effects of crippling strike with largest budget in its history: \$32 million

The first Mr. Sponsor: Cameron Hawley

35 He's quite a guy, the author of "Executive Suite" and the first ad manager SPONSOR ever profiled. Here are his views—sizzlers—on tv/radio

Detroit's spot strategy a media Model-T?

38 Buyers in Detroit may follow a humdrum pattern but here's how media salesmen have contributed to misuse of spot by most automobile makes

The top 100: then and now

40 A comparison of advertising in 1946 and today, sketched against the backdrop of the single most abundant decade in America's economic life

10th anniversary section

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COMING 3 NOVEMBER

Where does the money go?

Dollar-by-dollar, here's an accounting of where a client's expenditure goes for a film commercial which is neither a quirk nor an extravaganza

Do reviewers know Net tv Shows from Local?

Many feel the fact a show is network lends prestige. But do viewers know a network show from a spot-placed film show? Here's one answer.

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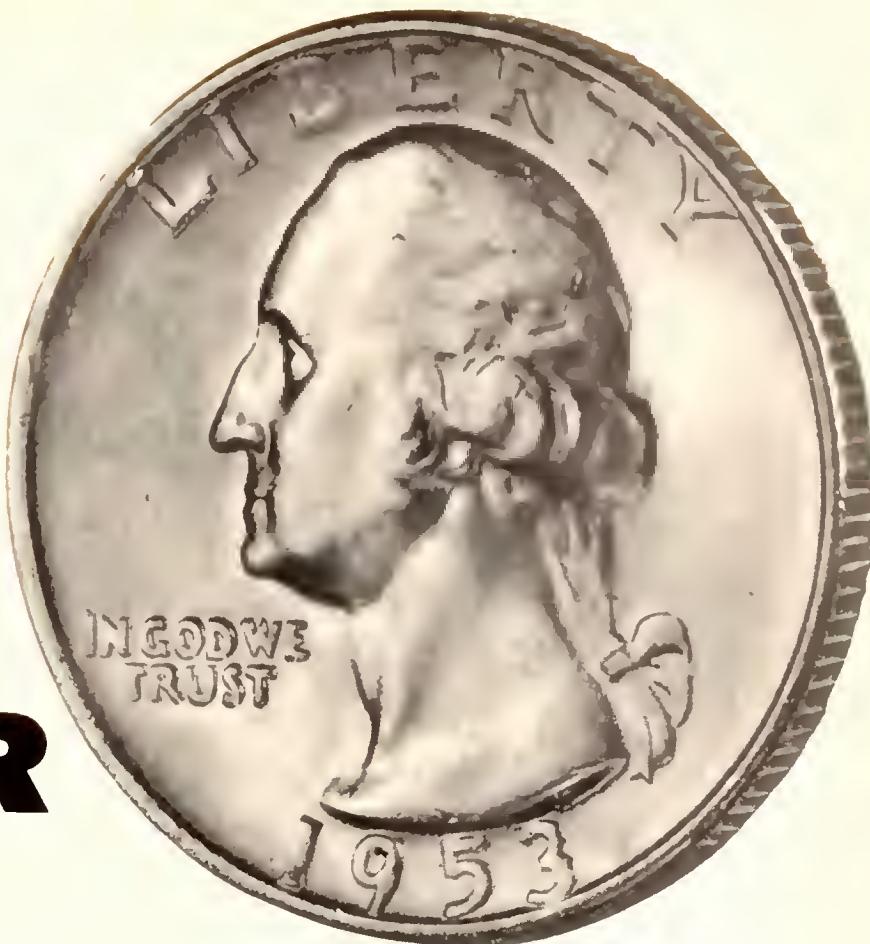
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Sponsor Publications Inc.

A QUARTER will go a long way these days on WHO Radio!



Take 12 noon to 1 p.m. as an example . . .

WHEN you consider that a shoe shine plus tip now costs you a quarter almost anywhere, twenty-five cents invested in radio is a tremendous value—especially on WHO Radio!

LET'S LOOK AT THE RECORD . . .

On WHO Radio, a 1-minute spot between 12 noon and 1 p.m. will deliver a minimum of 100,058 actual listening homes, in Iowa alone!

That's at least 405 homes for a quarter, or 1000 homes for \$.62—**ALL LISTENING TO WHO!**

That's the *measured* minimum. Over and above this proven audience, 50,000-watt WHO delivers thousands of additional listeners via Iowa's half million extra *home* sets and half million *car* radios—plus a vast bonus audience in "Iowa Plus"!

Your PGW Colonel will be glad to tell you the whole story on WHO Radio.

(Computations based on projecting Nielsen figures and 1955 Iowa Radio Audience Survey data against our 26-time rate.)

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

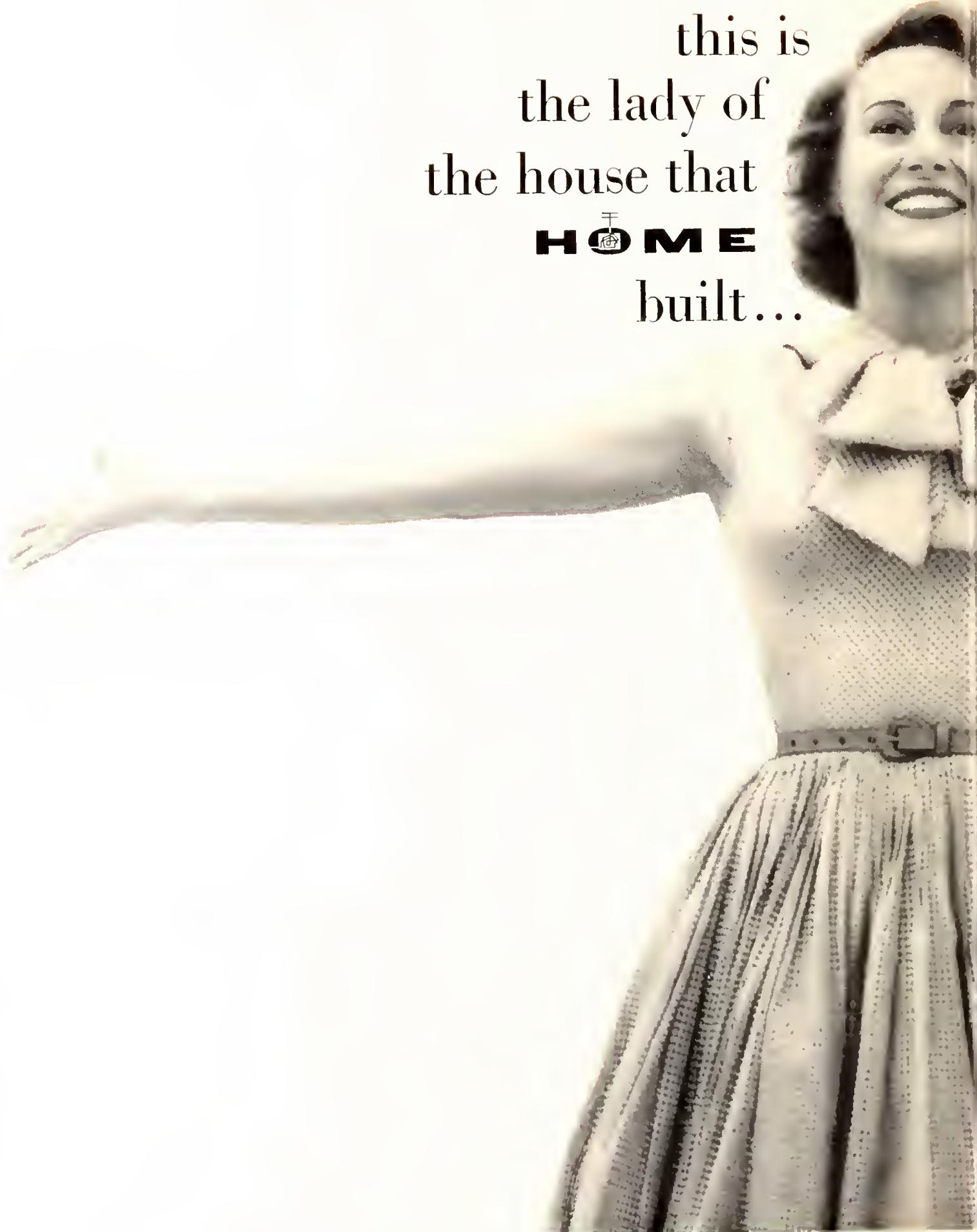


Peters, Griffin, Woodward, Inc.,
Exclusive National Representatives

this is
the lady of
the house that

HOME

built...



...and, in one day, she welcomed 180,000 people into her home.

On September 23rd the welcome mat was out early in the morning at the houses that HOME had built in 30 cities across the nation. By the end of the day 180,000 people had accepted Arlene Francis' invitation to visit and the dazed builders were sitting back counting their orders and getting ready for the next day. Since the opening there have been an estimated half million visitors—and the lines haven't stopped yet. This was the climax to HOME's year-long project that Variety called "television's most fabulous promotion" . . . and another tribute to the drawing power of HOME's hostess, Arlene Francis. But the builders themselves tell the story

best. Here are some

comments: "12,000

people viewed the home . . . an almost unbelievable record." Washington.

D. C. "I am flabbergasted at the response . . . needed police direction for

traffic . . . constant line throughout the day." Canton, Ohio. "Reaction was

tremendous . . . the most talked about home in the area." Grand Rapids,

Mich. Participating advertisers, too, are overjoyed because these houses,

featuring their products, have become the number one housing attraction

wherever they've been built. With renewals starting to come in for 1957,

find out now how Arlene Francis and The House That HOME Built can

fit in with your plans. Your NBC Television Network sales representative

will be happy to give you the full story. **NBC TELEVISION**



STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America . . . a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, *four billion dollars* deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.



NEWSMAKER of the week

Leonard Goldenson: his eye is on 1957

If words won't make it clear, Leonard Goldenson will draw you a picture. What he wants at ABC is decentralization of responsibility and strong teamwork. He drew the picture for SPONSOR simply by asking Oliver Treyz and Don Durgin to join a question-and-answer session with him on where ABC is headed. That's the way

he works. Treyz, who resigned two weeks ago as president of TVB, is now head of ABC TV. Questions about the tv network are his to answer. Durgin, who was hired originally at ABC by Treyz in 1951, is in charge of the radio network, so you talk radio with him.

"Maybe," says Goldenson, with an infectious smile, "the boys will say something I can hold them to later."

Goldenson is building his administrative team now for an all-out drive next fall. He knows what it is to get started late on fall planning. When United Paramount Theatres (UPT) merged with ABC in February 1953, they weren't ready to move until spring—late for starting fall programs. He isn't taking any chances now. Everything is aimed at the big push next fall.

Goldenson sees 1957 as very possibly the year when net profits for ABC will begin to overtake those of UPT. Up till now the cash reserves of UPT have been building ABC.

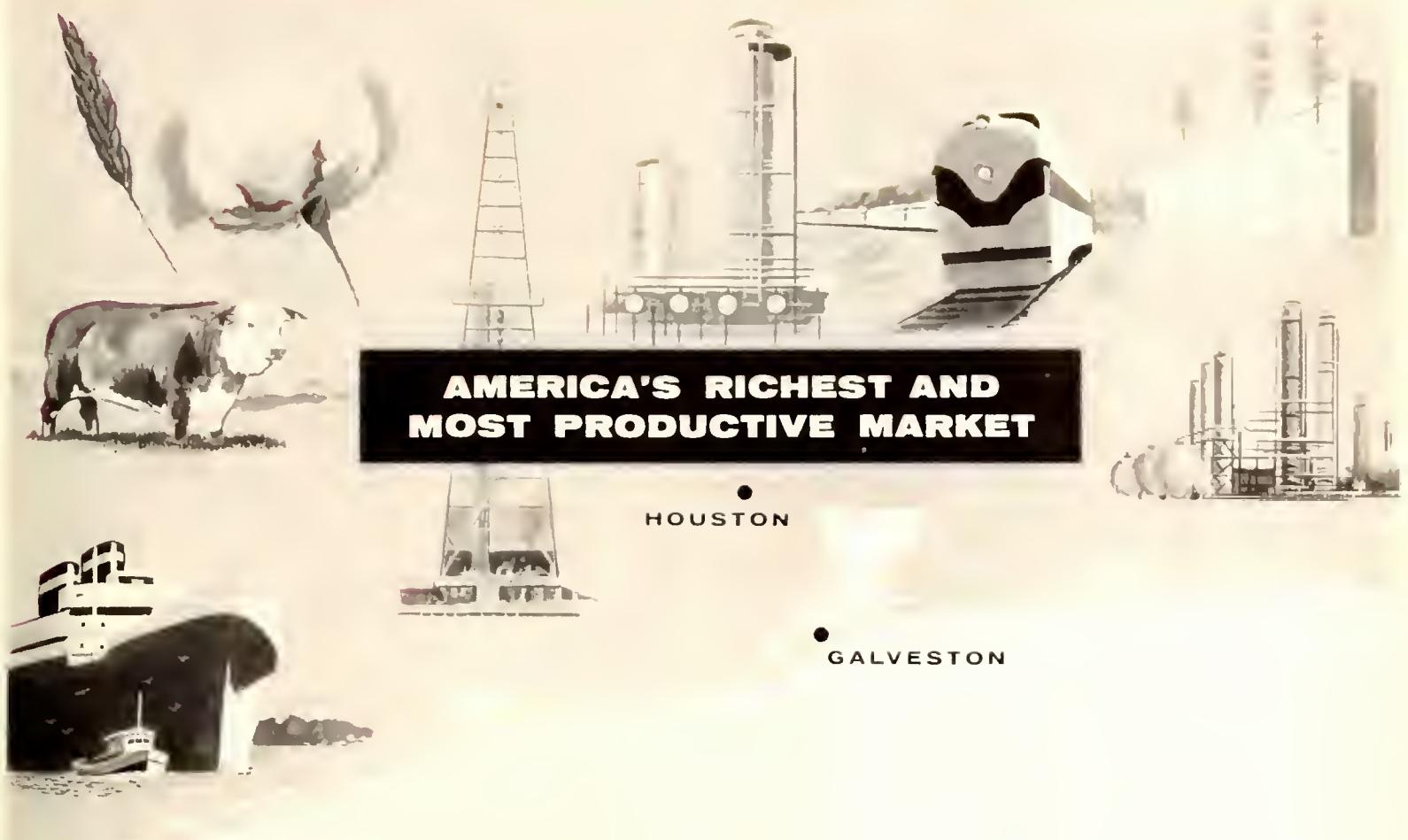
"We have reached one plateau," Goldenson says. "Now we're ready to move upward to the next."

The new pattern of management will be manpower in depth. Until this is underway, Goldenson will continue as acting president. He now devotes 100% of his time to the job at ABC. But will be kept in touch with the theater and record divisions.

On special projects at ABC, Goldenson will be assisted by John Mitchell, who was v.p. in charge of the tv network under recently-resigned Robert Kintner, and now has the title of special assistant to the president. A new president will be named, though not immediately. Goldenson doesn't know how soon, but expresses the hope it will be someone from within ABC. Meanwhile, if any new executive personnel are brought in, it will be by Treyz or Durgin.

"Programing strength," Ollie Treyz says, "will be the key to the '57 push. In tv, we'll not only secure new film, but new live shows. If you have programing strength, clearances are no problem." Goldenson and Treyz feel strongly on this point. This year, with billings running \$22.3 million ahead of the first eight months of the last year, ABC TV is getting about 16% of all net tv business. Their eyes are on a larger slice of the pie.

Goldenson is making the rounds of key agencies on a "get-acquainted" basis. But not as star salesman. He leaves that to his team of Treyz, Durgin and company.



Everyone...in the Texas Gulf Coast Area



is sold on KGUL-TV

The only station that delivers a primary city signal to Galveston and Houston.

KGUL-TV is top preference in prime time* with the most popular nighttime program, the largest average audience and the highest number of quarter hour firsts.

(Source: ARB, July, 1956, 7 days, 6 P. M. Midnight)*

1/4 OF TEXAS

1/4 of all Texas buying income, over 600,000 families with 475,000 television sets, make up the rich Gulf Coast Area, including Galveston and Houston.

Charted in proportion to effective buying income for counties included in KGUL-TV's coverage area.

kgulTV
GALVESTON, TEXAS

Represented Nationally by



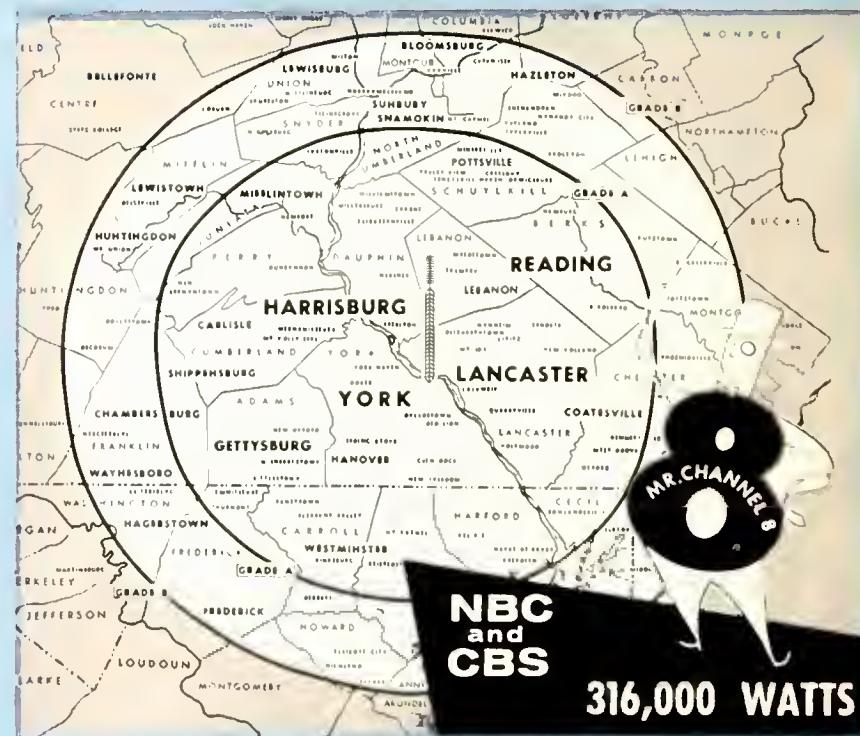
CBS Television Spot Sales

WGAL-TV

LANCASTER, PENNA.

in the channel 8 multi-city market

People make a market, and the 3½ million people in the Channel 8 Multi-City area make it one of your most important TV markets—America's 10th. Here 3½ million of your prospects, owning 917,320 TV sets, have \$5½ billion to spend annually.



STEINMAN STATION Clair McCollough, Pres.

Representative

the **MEEKER** company, inc. New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

27 OCTOBER

The spark that really could fire up top national advertisers' enthusiasm over feature films for spot tv was struck this week.

MGM's super-specials on KTTV, Los Angeles, got sensational ratings on the first Friday night spin. So now:

Colgate, pioneer sponsor of the KTTV series, has asked the Ted Bates agency to see how the project would fit into other markets.

Bristol-Myers has instructed Young & Rubicam to 1) scout out the latest data on feature films, and 2) work on a list of time and quality film availabilities in selected markets.

American Tobacco likewise seems interested in experimenting with the exclusive underwriting of feature films in local markets.

Here's how Bristol-Myers explains its aim to SPONSOR: "We are interested in filling coverage gaps—spots where our seven network shows can't do it all. You might call it a 'fill-in' operation."

Lever Bros., on the other hand, hasn't joined the enthusiasts. Apparently Lever is going to wait and see. Its attitude is that feature films for local use are awfully expensive; that the money would have to come out of other segments of the tv budget—network franchises, perhaps, and they are an investment not to be tampered with lightly.

Indeed, Lever's somber analysis—made after much intramural soul-searching—also raises these questions: Is Los Angeles, the nation's most movie-struck city, really a good yardstick for the rest of the country? And what if a couple of stations loaded up with quality film product against each other in the same market—would the divided audience be worth the price?

You can bet that this debate is going to be one of the most far-reaching pieces of action on the tv front for months to come.

In case you're wondering where all that network radio money is coming from this fall, the answer is "Both inside and outside the family." SPONSOR has tracked down the outlays of two of CBS's biggest radio customers—Colgate, Standard Brands—and finds:

The bulk of Colgate's \$3-million expenditure on that network is the result of a new division of radio and daytime tv funds.

Standard Brands—booking \$3.5-million—is using quite a bit of what might otherwise have gone to the printed media.

Stations that don't post all their package plans—and that includes tv—on their rate cards are beginning to burn the agencies up.

Especially articulate about this is Leo Burnett. Len Matthews, LB's media director, told SPONSOR he's finding it quite embarrassing, to say the least, to learn, after signing a tv contract in a far west multiple station market, that the competition got a cheaper deal.

Agency insistence that NBC and CBS modernize their client "exclusivity" clauses is mounting.

These clauses specify that there must be a half-hour interval at night between the programs of competitive companies.

Revision advocates claim the rule is a hangover from early radio days and totally out of joint with modern business growth.

By way of illustration, they cite the diversification of P&G. It not only sells many types of soap but is in the drug, food, and paper products fields. In short, P&G is really not one company—it's many companies, hence gets undue benefit from one umbrella.

The revisionists suggest that the networks (1) cease granting blanket protection; and (2) stipulate in each contract what specific product or brand area is protected.

The present situation, say the objectors, is too vague to be healthy for the networks or advertising in general.

For once Hollywood is on the sober side of a debate. Out of Hollywood's tv film circles comes this reverse-English episode:

Phil Rapp, producer-director of *The Adventures of Hiram Holliday*, wants the laugh tracks eliminated from the eight episodes of this series remaining in the can. Siding with him on this issue is the star of the program, Wally Cox. Their case: The show is basically satire, not farce comedy, and will gain a better reception if offered as such.

Sponsor General Foods and agency Young & Rubicam apparently don't agree, want the laugh track left in.

NBC would like to convert the tv shows it controls to color and get sponsors to pay an additional 30% tariff on them as of next fall.

General Foods, which buys Roy Rogers and *Adventures of Hiram Holliday* from NBC, already has been contacted on the proposition. The GF agencies involved figure the hike—providing the client renews the shows—will come to between \$8,000 and \$12,000.

Lever Bros., which buys *Sir Lancelot*, anticipated NBC approach commenting: It might be more equitable to limit proposed colorcasting to once or twice a month for a starter.

Norman (Pete) Cash takes over as new TvB president on the verge of a sales staff expansion and a fistful of research projects. Recently resigned, president Treyz, now head of ABC TV, is delighted with new appointment and is helping out during transition period.

The research schedule for 1957 dramatically includes a study of advertising messages vs. buying. That is, TvB will correlate data on listening, reading, and viewing with purchases of the various products.

Data currently are coming in from Pulse showing (1) the audience for newspapers and tv by hours of the day, and (2) total time spent with each medium. There also will be figures on family characteristics, pantry inventories, etc.

Needless to say, Cash need fear no lack of attention once this material gets into the hands of the trade.

Latest agency problem created by the snowballing trend toward product diversification concerns Bulova and McCann-Erickson.

McCann's list includes American Safety Razor and Mennen's. Bulova hopes to introduce an electric razor early next year. But it doesn't want to be allied with an agency that sells other beard-removing articles, too.

Combined, the ASR and Mennen budgets edge over \$4-million. **But here's the teaser:** With \$2-million added to exploit the electric razor, Bulova's budget could run to \$6-million.

Within the comparatively short time Bulova has been at McC-E it has had three top management men overseeing the account: Terry Clyne, Emerson Foote, and now Tom Losee.

The showing that's made by *The Wizard of Oz* in the Ford Jubilee spot on CBS next week (3 November) could radically alter the attitude of admen toward box-office-proved feature films on networks.

Here's why agencymen consider *Wizard* so important: (1) it's American-made (2) the period is prime time, and (3) it's pitted against normal competition.

Says an official of an agency doing about \$80-million in tv: "If *Wizard of Oz* beats normal competition decisively, we'll again ask several of our clients to consider co-sponsoring a few of the ultra-booxoffice features still in the vaults."



These are the days that try the souls of agency tv heads.

Practically all the new show ratings this fall either are disappointing or appreciably below expectation.

So the top programing minds of several agencies are scrambling toward Hollywood with a pulmotor. They hope to save filmed stuff not already in the can and pump oxygen into live shows whose format is unimpressive.

The tv stakes in terms of billings are tremendous, of course. Agencies with faltering programs can't afford to wait much longer for audience accumulation—or nurture the hope that the likes of Laurence Welk are soon bound to lose their mystic magnetism.

These likewise are the days that are calculated to give agencies an opportunity to prove that the 15% they collect on packaged programs is eminently justified.

Meantime, there is this silver lining: in some agency tv departments, veterans of radio days are still around: they remember how to take crises in stride and get faltering programs on the rails with deft and authoritative nurturing.

Apparently, the old hands are moving upstage again, and the slide-rule boys are begining to find themselves in the wings.



Note that the meeting of the Assn. of National Advertisers in Chicago last week restored broadcast media to the agenda. NBC Radio's new concept of "Imagery Transfer" got quite a play.

M. H. Culligan, v.p., in charge of the NBC radio network, hammered out dollars-and-cents sparks with his exposition of the "imagery transfer" tool. Radio, he said, is the perfect medium for projecting to the "top of the mind" images that the consumer has set up regarding an advertiser's product and then spurring him to act on this recollection.

Meantime, Richard A. R. Pinkham, NBC v.p. in charge of advertising and promotion, claimed that color tv is moving at such a pace that **Sponsors will be investing \$150-million in network color by the end of 1957 and \$600,million by 1960.**



The only time the 15% commission came up at the advertisers' Chicago get-together was via this progress report: Albert H. Frey, Dartmouth professor, had been retained to make an objective study of the modern agency functions and services so the **ANA special study committee on agency participation methods will be in a better position to determine the value of the modern agency's contributions.**



Feature pictures "fronted" by local personalities may prove an effective combination for national spot accounts.

John Cole, media director of McCann-Erickson, Chicago, feels the idea has a two-fold value because of: (1) **integration** of familiar people into the show, and (2) availability of a live person to give the commercial, lending **endorsement** of the product.



CBS TV advertisers are going to get the biggest co-op audience promotion campaign the network ever has staged.

Nearly 100 stations have been lined up to participate in "blitz" newspaper advertising, set to roll immediately after the elections.

The campaign entails 3,000 to 3,500 insertions in 300 to 350 newspapers; 400-line ads seven nights; supplementary layouts highlighting Monday through Friday daytime programs, Saturday daytime shows, and Sunday lineups.

The **changeover from daylight time in many areas is another factor in the scheduling of the splurge.**



Leave it to Gillette to come out with some new merchandising twist before consumer interest in its previous sales hypo fades.

The new item that Gillette is putting on the market is a **prestige razor**. It comes in three pieces and sell for \$7.50.

Testing is now going on via tv spots in Milwaukee and Fresno. Maxon, rated as one of the most conscientious merchandising agencies in the business, has Ray Stone doing the time contracting.

In marketing circles Gillette, which spends around 65% of its \$17-million budget on air media, is respected as a counter display snatcher. Its chief device: new promotions at well-timed intervals.

Media planners will want to take a close look at Nielsen Coverage Service No. 2, ready for subscribers next week. Here's why:

1. It makes possible more precise comparisons between station coverage profiles.
2. It gives a sharper picture of the differences between day and night viewing and listening.

Nielsen started this type of probing in 1952. Now, when you see study No. 2, you will note that:

The pre-freeze tv stations (there were 103 of them in 1952) have held up especially well in coverage command. As a whole, they bettered their coverage by 50% daytime and 60% nighttime. Those with the biggest improvement had changed to a better position on the dial.

As daytime programing expanded, viewing per home went up—but, curiously, the bulk of this increase went to one or two stations in a market, instead of spreading over the field. (Likely reason for this: CBS consistently has been in the vanguard of daytime programming; NBC's current push in that direction perhaps wouldn't show up in the figures).

There's plenty of prime time to be had on CBS TV.

You can take your pick of four half-hour alternate sponsorships and, if you pass muster with Westinghouse, you may support Studio One alternate weeks.

Monday night there's Talent Scouts (8:30), Oh, Susanna (9:30), and Studio One (10). Tuesday it's a 10:30 show not yet set by L & M cigarettes. A half hour of Arthur Godfrey Time (8:30) is open Wednesday.

Bill Craig, who ranks as the biggest buyer of radio and tv shows and commercials, is leaving Procter & Gamble to do business on the other side of the counter.

He joins the William Morris talent agency 15 November as colleague to Wally Jordan, v.p. in charge of tv and radio sales.

As a sidelight, Tom McDermott of Benton & Bowles and Red Erickson of Young & Rubicam are giving Craig a party "to meet agency people." Craig should feel right at home when he gets there . . . he has been dealing with only seven agencies while at P&G.

Scott Paper, Madison Ave. feels, has its ear open for a bid on its \$10-million advertising-promotion budget.

What makes the situation interesting is the fact that the chairman of Scott's present agency, J. Walter Thompson, is a Scott stockholder and director (Stanley Resor). The account has been with JWT since 1927.

Observers think Scott's receptive mood may stem from (1) the question of the extent an agency should participate in marketing, and (2) some changes in top management.

Related financial facts about Scott: Net sales for the fiscal year ending 30 June were \$133,441,349, as against \$125,826,112 for the preceding year; income before taxes was \$23,161,753, compared to a previous \$23,104,714.

In the first half of this year Scott spent about \$3.5-million in network tv.



On keeping lean...

Some businesses ('tis sad but true!)
Grow big and fat—and lazy, too.

But why lose all that vim and vigor
Just because one's getting bigger?

It's not impossible, we mean,
To grow quite large—and yet keep lean.

Young & Rubicam, Inc.
ADVERTISING

New York • Chicago • Detroit • San Francisco
Los Angeles • Hollywood • Montreal • Toronto
Mexico City • San Juan • London



RADIO can be SEEN AND HEARD

Over two million Southern Californians have **SEEN** as well as heard KBIG during 1956.

Most of them have met peripatetic Stu Wilson, special events director of the Catalina Station, at scores of County Fairs and Civic celebrations in all eight Southern California counties. (That's Stu above, pictured with the Volkswagen mobile radio studio in which he and his fellow KBIG disc jockies broadcast away from home.)

Thousands have visited KBIG studios on Catalina and watched or participated in Carl Bailey's "man-on-the-dock" show at Avalon pier.

Climax of KBIG's year-round philosophy of bringing radio to the people was origination of **ALL** programming for seventeen days before a million visitors at the Los Angeles County Fair, world's largest.

With Fair season concluded, KBIG now is injecting excitement into its basic formula of "the music you like and just enough news" by broadcasting nine Saturdays of Pacific Coast Conference football . . . fitting companions to KBIG's spring sports headliner, the Indianapolis 500-Mile auto race classic.

Any KBIG or Weed man will be glad to interpret how this vibrant station personality fits the vitality of **your** advertising.



Timebuyers at work

Murray Roffis, broadcast media supervisor at McCann-Erickson, New York, predicts that 20-second chainbreak announcements will become antiquated in radio in the not-too-distant future. He points out that this type of announcement was principally designed to secure adjacencies to high-rated network programs. But today, he says, "with an abundance of local music and news programs in most markets, the necessity for 20-second chainbreak copy no longer exists in the buying of spot radio. In addition, he continues, "these 20-second announcements are not practical buys." He cites as the reason the fact that many stations charge the same rate for a 20-second chainbreak announcement as they do for a slot of 60 seconds' duration. Roffis' feeling is that if a shorter announcement is needed to function as a reminder message, the timebuyer should consider the "quickie" or 10-second message. "This," says he, "will fill the bill at less cost and in addition it will permit the buyer to purchase a schedule of much greater frequency. Many agencies are already aware of this, but for the sake of economy others should recognize this fact."



Don Foote, all-media buyer at Erwin, Wasey & Company, New York, from his experience says, "A buyer should never forget that the purpose of spot buying is to sell a product, not to pile up rating points. Commercial effectiveness can often be lost in high-rated morning radio time which often features a commercial every

three minutes and allows only a 10-minute separation between competitive products. This same loss of effectiveness can hold true for commercials slotted back-to-back in television movies. A buyer should attempt to educate his account group and client to the fact that the highest rated time period may not necessarily be the best. Buyers should also attempt to persuade the client to allow them more flexibility in the purchase of media.

Instead of having to purchase poor adjacencies, a buyer should be allowed to spend the tv dollars allocated to a market in another medium. It may then be possible to schedule 20 or 30 radio announcements or 1,000 lines in newspapers for the cost of one tv period. If an advertiser will give the timebuyer this type of flexibility, he will find himself with a very definite advantage over his competitors."

17.9% Auto Dominance

Market figures prove families living in
WXEX-TV Grade B area spend 17.9% more
on autos* than families in Grade B area
of any other Richmond market TV station

	Amount Spent on Autos by Grade B Area Families	Percentage
WXEX-TV	\$170,145,000	100%
Station B	\$139,070,000	81.7%
Station C	\$139,691,000	82.1%

*Automobiles, tires, batteries, accessories

Source: Sidney Hollander Associates

WXEX-TV

Tom Tinsley, President **NBC BASIC-CHANNEL 8** Irvin G. Abeloff, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.



Newsfilm sends yo



e best

Into Newsfilm's four big processing centers pours *more than a mile* of film a day . . . speeded from some 250 camera correspondents throughout the world. This footage, equal to two full-length feature films each day, is expertly edited to select only the very best footage for each news story. Then the final result—12 minutes a day of *complete* world news coverage—is rushed direct to you.*

It's the best news in television, because it's the *only* syndicated news service that's produced exclusively for television station use. Newsfilm is planned, shot, scripted and edited for home viewing, not movie screens . . . and is produced with the needs of stations and sponsors in mind at every step. The result is letters like this one from KRNT-TV, Des Moines: "Newsfilm service is excellent and gives us one more exclusive feature with which to impress our viewers and clients. The viewers must be impressed, because Russ Van Dyke's nightly news-weather program at 10:00 pm pulls ARB ratings of 43 and better . . . winning 77% of the audience (in a three-station area). It's the highest-rated program among *all* multi-weekly programs in the Des Moines area. And our sponsors must be impressed, because this show went on the air sponsored and still has the original two advertisers it started with!"

Newsfilm, a product of CBS News (the top name in broadcasting journalism), is available to *all* stations. For details, call the nearest office . . .

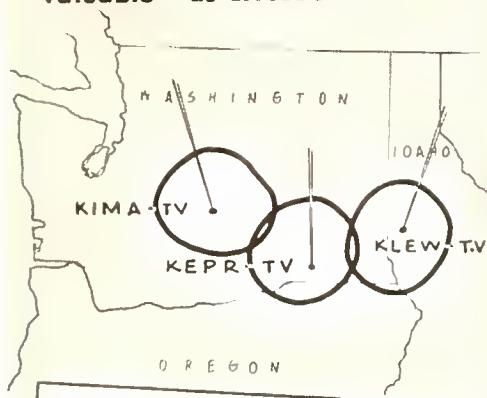
**CBS Television
Film Sales, Inc.**

*Of course, not all of the edited-out footage "dies on the cutting-room floor." Much of it is carefully filed in Newsfilm's vast library for subscribers' future use . . . as background material for special commemorative news programs.

The
PACIFIC NORTHWEST'S

Largest exclusive coverage

Combine Massachusetts, New Hampshire, Connecticut and Rhode Island and you'll approximate, in area, the tremendous new market created by the KIMA-TV, three-station network. No other single medium in the Northwest delivers a market as large (over 40,000 square miles), as rich, as valuable—as EXCLUSIVE!



MARKET DATA

POPULATION	511,875
(Urban Population)	261,900
(Rural Population)	249,975
FAMILIES	159,925
EFFECTIVE BUYING INCOME	\$859,218,000
GROSS FARM INCOME	\$334,735,000
RETAIL SALES	\$632,561,000
FOOD SALES	\$135,614,000
GENERAL MERCHANDISE	\$430,890,000
DRUG SALES	\$ 21,335,000
AUTOMOTIVE SALES	\$123,748,000

(Source 1956 Survey of Buying Power)

Yours exclusively with

KIMA-TV

Takima, Washington

and its Satellites

KEPR-TV and KLEW-TV

Pasco, Wash.

Lewiston, Idaho

See
WEED TELEVISION
Pacific Northwest ART MOORE

Agency ad libs

Tv is rediscovering half-hour shows

by Bob Foreman

It's been some time now since I've expended words on color television which may appear to the eager throng that awaits these efforts as if I am neither interested nor impressed by the phenomenon. This is not the case. I am constantly enthralled by color. For example, a few hours before I began to pen this very item I spent an hour and a half with full color, watching Mr. Winchell's first show—half-hour in length—followed by Dinah and Frankie who gamboled for 60 minutes in a one-a-month spectacular.



Since we are discussing color I'll hew to that line. The color was rich, realistic and delightful. I did notice that some adjustment was necessary when the first show telecast in New York switched to California for the second. Instead of being obtrusive, as so much of the color programmers insisted on making the colors themselves at the beginnings of color telecasting, the tones were appropriate and natural. Dinah's red dress was breathtaking.

On the Winchell show the commercials were done live on the set, integrated, and hence in color. The crossplug was a black-and-white film and by contrast looked sorry indeed. I realize that it isn't yet worth while, on a cost-per-1,000 basis, to do copy in color; however, for the few who saw the contrast, it was marked indeed.

This juxtaposition of a half-hour program to be broadcast on a weekly basis and a "spec" to be slotted once a month brings me to Point Two of this tract. But before arriving there, let me conclude my remarks on color with the fact that RCA, NBC and CBS are to be complimented on the amount of color programming these days. Nothing else, including four-color brochures, will do one-tenth as much to stimulate this new dimension in television and in advertising.

Now for Point Two—I was struck by the vitality of the half-hour format, from an advertising standpoint, in contrast to the once-in-a-while or once-in-a-month hour. Not that the Shore-Sinatra show wasn't great. But under the Weaver-NBC aegis, it was politic to frown on weekly half-hour television programming. Word got around that this was a doomed approach to the medium—old-fashioned, bad programming as well as ineffectual advertising. The critics added their agreement.

Many of the people in the networks were starting to fall for this malarkey; even those who didn't have to subscribe to the premise. The agencies, too, were climbing on the bandwagon.

All this despite the fact that the big ratings were consistently accruing to half-hour stanzas and also on an efficiency basis, cost-per-M or sales indices or what-have-you, the weekly half-hour was still tops. Of course, the newspaper columnists, many of whom care little about advertising (which makes the whole thing possible in addition to their salaries), still buzzed about like angry gnats condemning

(Turn page)

Radio-Active WKRC sparks

Sales-Active CINCINNATI!



To spark counter sales with a sky-high kick,
use WKRC—the station that's active in radio in a
RADIO-active market!

Yes—there's Sales Uranium in those seven
hills of the "Queen City of the West".

They're clicking like mad these days.

Let Cincinnati's dominant radio station be
your guide . . . show you how to dig—and where!

For, radio-active WKRC is one key to the
SALES-ACTIVE Cincinnati market.*

Get the facts from Katz!

WKRC

Represented by the Katz Agency
Exclusive CBS Schedule

*FOR CINCINNATI, THERE'S ANOTHER KEY

IT'S WKRC-TV

Ken Church, Manager, National Sales • Don Chapin, Manager, New York Office, 550 Fifth Avenue
Radio Cincinnati, Inc. . . . owners and operators of WTVN and WTVN-TV in Columbus, Ohio



SOON!

**MORE MUSCLE
FOR GOLDIE!**

Starting in November... KHSL-TV, the Golden Empire Station in Chico, California, will increase to MAXIMUM POWER — 316,000 WATTS.

KHSL-TV has always been the dominant television station in the rich, Golden Empire.

Now, with Maximum Power, Goldie's KHSL-TV will give more viewers an even stronger, clearer picture... and deliver commercials with more impact.

KHSL-TV sells this big, growing 20 County area most quickly, most effectively, most economically.

KHSL-TV
CHANNEL 12
THE GOLDEN EMPIRE STATION

180 E. FOURTH STREET, CHICO, CALIFORNIA
CBS and ABC Network Affiliate
REPRESENTED BY AVERY-KNODEL, INC.
New York • Chicago • Dallas • Atlanta • Los Angeles
SAN FRANCISCO REPRESENTATIVE
Golden Empire Broadcasting Company
George Ross, National Sales Manager

ing the lack of originality of those who embarked on half-hours and those who bought into them while they kept up the hue and cry for great spectacles regardless of cost factors and advertising ineptitudes (such as lack of continuity, association, economy).

It's gratifying to learn that the climate seems different these days. Folks are rediscovering the half-hour. Not that there was much great new product in the half-hour length made available for this new season. To the contrary—it was in general pretty ordinary. The fault, however, does not lie in any limitations of the 30-minute format but to the people turning out the shows. For some reason (maybe they were scared to let go) there wasn't much either new or ingenious although I read that some of the syndicators maintain they had designed the finest product known to man.

Despite this, however, I believe next season will see a re-affirmation of the half-hour show: more of it rather than less, and what turns up will be better than ever. The non-network producers will be encouraged to do better. The networks will be more tolerant of the half-hour itself. Hence I look to a decided improvement. We in advertising will welcome this.

* * *

This I understand is the first week of the weekly issuing of SPONSOR. I think this is a fine idea and it must be most gratifying to the publishers that the demand both from a circulation standpoint as well as an advertising one has forced the book into doubling its publication. As far as my own public goes, this myriad group will be happy to learn that they will be getting some relief from me, since I'll appear only every other week. The editors, however, were kind enough to ask me to contribute one of the above gems on a once-a-week basis but I honestly didn't feel up to the chore. See you two weeks from today.

"An adman ad libs on tv"

A 192 page book of selected Foreman columns from SPONSOR will be released by Hastings House, Publishers, Inc. early this December. Bob's pungent commentaries on the broadcast industry and his keen analysis of its problems will be illustrated by Al Normandia.

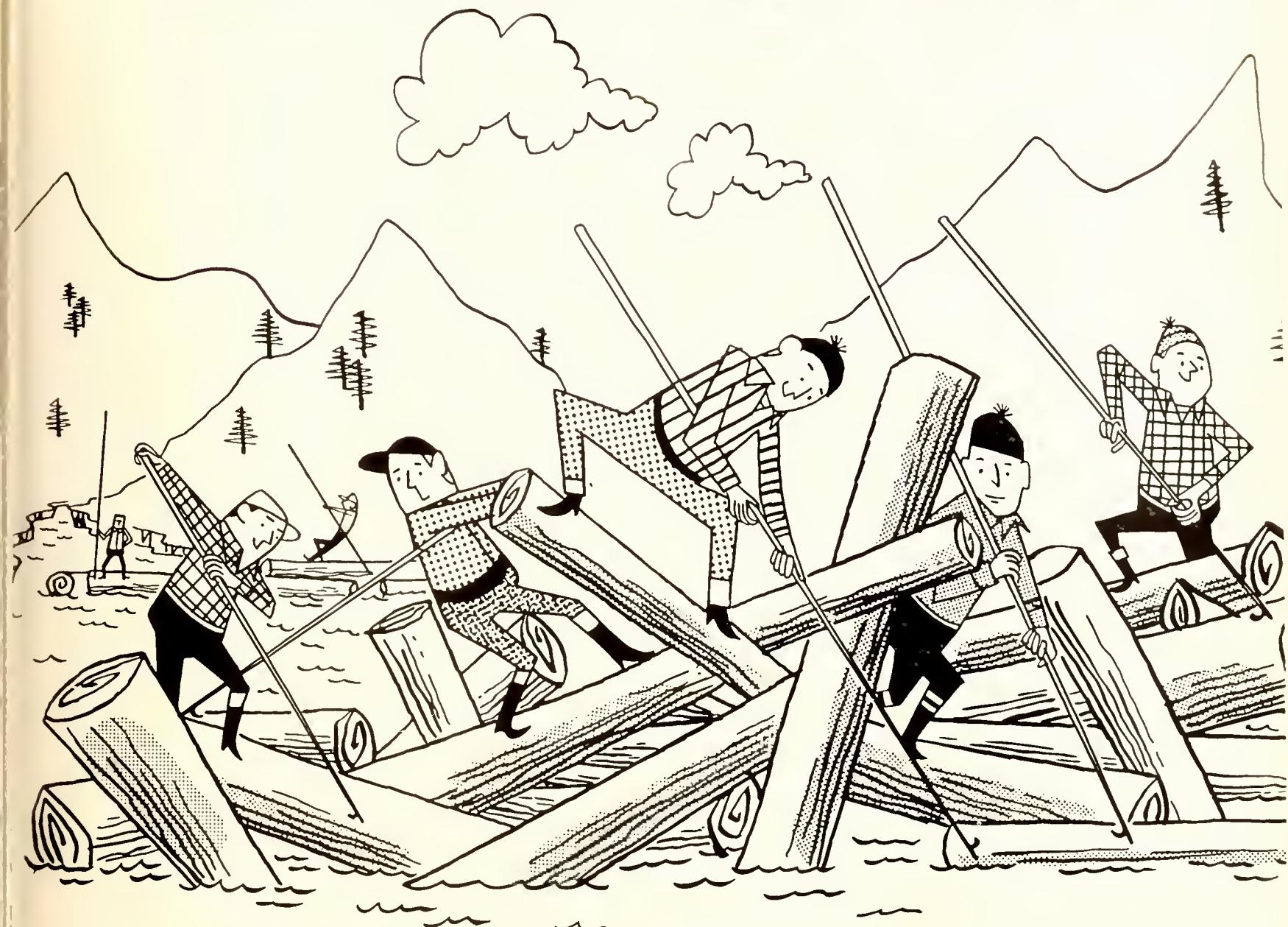
The book, excerpted from columns which appeared in SPONSOR over the last five years, offers an 8-fold approach to the media:

- (1) The agency and its denizens
- (2) Nuts, bolts, commercials
- (3) The audience, confound 'em
- (4) Sponsors, the care and feeding of
- (5) The fine art of video
- (6) Research—if you can call it that
- (7) The one without pictures—radio
- (8) Color or hue, whew!

It adds up to an encyclopedia of entertainment and information. 192 pages, illustrated, will retail for \$4.50.



WORKING PARTNERS



FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
PAUL WEEKS, Vice President

In the "Rep" business you keep orders flowing into your stations or you're in a "jam." Getting orders takes smart headwork . . . fast footwork . . . and lots of plain hard work. That's why, when as a group of mature, sales experienced partners, we started H-R, we all agreed to be working partners.

RADIO



TELEVISION

The record shows that many radio and TV stations favor this kind of mature, two-fisted representation. That's why we have such a fine list. And to keep orders flowing into these stations, the partners who head up this firm, are still working partners . . . and we still "always send a man to do a man's job."

180 Madison Ave.
New York 17, N. Y.
Oxford 7-3120

35 E. Wacker Drive
Chicago 1, Illinois
RAndolph 6-6431

6253 Hollywood Boulevard
Hollywood 28, Calif.
Hollywood 2-6453

155 Montgomery Street
San Francisco, Calif.
YUkan 2-5701

415 Rio Grande Bldg.
Dallas, Texas
Rondolph 5149

101 Marietta Street Bldg.
Atlanta, Georgia
Cypress 7797

520 Lovett Boulevard
Room No. 1D
Houston, Texas
JACKSON 8-1601

910 Royal Street
Canal 3917
New Orleans, La.

Guild Films Offers A-Time Programming For Every Station Need

Guild Films makes available to you this A-time programming for any slot you may wish—morning, afternoon or evening.

Write, wire or phone us now for full facts—and for our realistic, down-to-earth prices.

**191
MUSICALS**

LIBERACE
FRANKIE LAINE
FLORIAN ZABACH

**143
MYSTERIES**

I SPY
SHERLOCK HOLMES
PARIS PRECINCT
and
CONFIDENTIAL FILE

**208
COMEDIES
and
DRAMAS**

MOLLY (The Goldbergs)
DUFFY'S TAVERN
(26 in color)
LIFE WITH ELIZABETH
JANET DEAN
CONRAD NAGEL
THEATER

**370
CARTOONS**

WALTER LANTZ
CARTOONS
with
Oswald the Rabbit
Poochie the Pup
Meany, Miny and Moe
and the
LOONEY TUNES

PLUS

134 CHILDREN'S SHOWS

100 ALL-STAR WESTERNS

65 WOMEN'S FEATURES

250 TOP HOLLYWOOD

MOTION PICTURES

GUILD  **FILMS**
Company, Inc.
460 PARK AVENUE, NEW YORK 22, N.Y.
MURRAY HILL 8-5365

49th and Madison

Changing role of the rep

I was most interested to see SPONSOR's wonderful article, "The changing role of the rep" in your 1 October issue.

All too often, the station rep is given little credit for his valuable role in the growing spot and television phase of our business. Clients, agency management and the people back at stations across the country can now appreciate the complicated and detailed sales job which reps fulfill. SPONSOR, as always, is the best magazine in the broadcasting business.

Roger C. Burnstead, med. dir., *Mac-Manus, John & Adams, New York*

job on your "Radio and Television Basics." They are simply great.

Melvin A. Goldberg, dir. of research
Westinghouse Broadcasting Co., N.Y.

• You're not alone, Mel, requests are still coming in for SPONSOR's Radio, Television and Film Basics. Limited quantities are now available at 30¢ a copy for Radio and TV Basics and 25¢ a copy for Film Basics. For volume orders (100 and over) the cost is 20¢ per copy.

Request for a new column

In renewing as a subscriber, we would like to make one suggestion: To make your new format all-inclusive, please try and include one page devoted to current, new radio spot campaigns being placed on independent (as well as network) stations.

JAMES WILSON, manager
WAND, Canton, Ohio

• Reader Wilson gets his wish. Please turn to page 63 for a new feature, *Spot Buys*. This column includes both radio & tv spot buys.

Negro section letters

I wish to compliment you on the excellent treatment of our interview as evidenced in the 17 September Negro Radio issue of SPONSOR.

You certainly got the "meat" out of our talk—and it couldn't have been written any more intelligently or clearer. If the assignment were mine, I wish I could have done as well.

Jack L. Matthews, dir. of media
Clinton E. Frank, Inc., Chicago

Some of our clients who saw the Negro Radio issue were interested to see in print how many other companies were beginning to explore the field in which we had long ago helped them stake their very substantial claims.

Thanks to Jane Pinkerton for the accuracy of her quote from me. . . . And aside from this personal reaction, every one in the trade agrees with me that this is the best summary to date of the Negro market media situation. I'll use it for reference until your next Negro issue.

MADELEINE ALLISON, media director
Herschel Z. Deutsch, New York

Radio and tv basics

I know it's a little late but congratulations I understand are always in order. Please accept mine for a terrific

Congratulations on the special issue. All of the sections constitute good, concise reporting.

I can't help but feel that a great deal of the "As admin see it" section is the analytical research conclusion of the person or staff that prepared the section.

The book is a must for every station operator who is programing for the Negro market. It will help him learn the potentials of the market and his responsibility to its audience.

M. S. NOVIK, *radio consultant, New York*

In your recent Negro Radio issue you list WWEZ as 100% Negro programed out of 126 hours per week.

This misinformation has gotten into the hands of advertising agencies and has been most embarrassing to us and our representatives and we cannot understand just where you seured this information. In our broadeast week we carry a total of 24 hours per week of Negro appeal programs.

We appeal to all classes and this station is not segregated to any one particular class. This formula has worked out for us over 25 years in the radio business.

This misinformation has cost us some national business through our national representatives and we would appreiate your retraction and correction of this at your earliest possible convenience.

Joe A. Oswald, *general manager WWEZ, New Orleans*

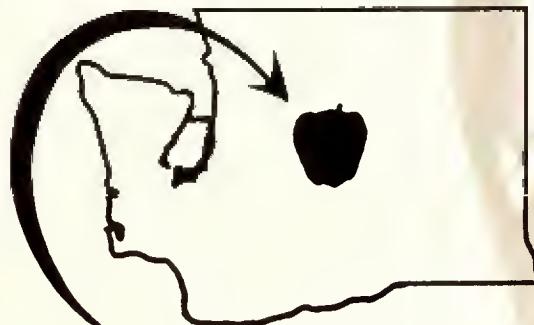
I have just had the opportunity to glane through your special section on Negro Radio and I notice what I consider to be a very serious error and one whieh demands immediate eorrection. WWEZ is not 100% Negro programed and in fact only programs three hours of Negro in the afternoon and three hours at night.

On page 22 you show under New Orleans as 100% programed stations, WMRY and WWEZ. I believe that by doing this you have created greater confusion in an already confused situation.

Mort Silverman, *exec. v.p. & gen. manager, WMRY, New Orleans*

• SPONSOR regrets the inadvertent listing of WWEZ, New Orleans, as 100% Negro programed; actually only about 20% of its time is devoted to Negro programing.

-- A MUST BUY IN WASHINGTON STATE



The AA STATION

The MIDDLE of Washington State, a growing economy based on diversified agriculture* and metal industries.†

* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

5000 WATTS
560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ -- Wenatchee, Wash.

GUARANTEE

TO OUTPULL all other
North Central
Washington media
TWO to ONE

National Reps:
FORJOE AND CO., INC.
One of the Big 6 Forjoe Represented Stations of Washington State

Regional Reps:
MOORE & LUND, SEATTLE



Here are scenes from some of KPIX's recent good mixing activities. *Top row, left to right:* (1) Director's view of "Ten Seconds to Live," part of Channel 5's continuing study of the Bay Area's transportation crisis. (2) Sandy and Faye enjoy an authentic luau on "This Morning." (3) Announcer, director, Phil Lasky and Hal March huddle before March's emceeing of BIG MOVIE contest award ceremonies. (4) "Decision or Dilemma—The Facts About Rapid Transit," San Francisco's first television editorial.

Second Row, left to right: (1) Captain Fortune in a rare serious moment. For five years, the Bay Area's number one children's attraction. (2) Stanford University Summer Institute to which KPIX's staff annually devote over 200 hours of planning and instruction. (3) CBS President, Frank Stanton and Thomas E. Dewey join the regular "Face the Nation" staff after one of the "Nation" telecasts originated by KPIX. (4) Westinghouse's own Betty Furness at the Cow Palace. (5) "Deputy Dave" with his musical history of conventions, campaigns and Presidents.

Third Row, left to right: (1) Subjects of His Honor the Mayor's official "I Go Wolo" Day proclamation, were KPIX's Wolo, puppetmaster of the West Coast and his friend, Aloysius. (2) "Everyman's Religion" remote telecast direct from the flight deck of the aircraft carrier, *Essex*.

Bottom Row, left to right: We were there . . . helping CBS-TV produce "audience preferred" convention coverage. (2) Recently, KPIX originated a full week of Arthur Godfrey's shows. (3) Kirk Douglas as the "Champion." One of KPIX's complete new library of great feature films. (4) Louie Jordan's Band blows up a storm on the "Del Courtney Showcase," San Francisco's top, live variety show.



GOOD MIXERS!

Above all, KPIX believes that truly outstanding television can only be achieved through the efforts of "good mixers."

"Mixers" who start with the pace-setting entertainment and educational programs of the CBS Television Network, add their own award-winning local, live community service and commercial productions, the cream of the syndicated packages and the finest feature films available.

"Mixers" who add a bright bit of showmanship to everything they do.

"Mixers" who think of their medium as probably the most influential community force and respect and treat it as such.

"Mixers" who know that a sale doesn't end at the contract signing . . . who know that exciting audience promotion and sound merchandising are the keys to the real payoff in this, the most powerful selling tool of them all.

In short, "Good Mixers" who personify the bold thinking that guides the Westinghouse Broadcasting Company . . . "mixers" ready and able to help you solve your selling problems.

Call Lou Simon, KPIX Sales Manager, or your nearest Katz representative for availabilities or more information.

In San Francisco, no selling campaign is complete without the WBC station . . .

KPIX 5 •

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

BOSTON—WBZ+WBZA
PITTSBURGH—KDKA
CLEVELAND—KYW
FORT WAYNE—WOWO
PORTLAND—KEX

TELEVISION

BOSTON—WBZ-TV
PITTSBURGH—KDKA-TV
CLEVELAND—KYW-TV
SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.
ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.



It's very nearly unanimous now
in Minneapolis—St. Paul



Latest
Vielsen** says:

WDGY FIRST

Among Twin City
independents

6 AM-12 midnight
Monday-Sunday
(NSI & total area, too!)

(Second only to one station
on day-night, week-long
average)



Make sure you have the *up-to-date Twin City* radio story. Times have changed, and so have audience habits. Check the latest audience facts with General Manager Steve Labunski or your Blair man.

* Aug.-Sep. Hooper ** June Nielsen *** July-Aug. Pulse

Latest
Pulse*** says:

WDGY FIRST

Among all Twin City
stations 12 noon-6 PM
Saturdays

FIRST

Among all independents
6 AM-6 PM Mon.-Fri.
6 AM-12 noon Saturdays

(Only 4 share points
behind top station
12 noon-6PM Mon.-Fri.)



WDGY

Minneapolis-St. Paul • 50,000 watts—
and almost perfect-circle daytime coverage

President:
TODD STORZ

Today's Radio for Today's Selling

WDGY

Minneapolis-St. Paul

WHB

Kansas City

WQAM

Miami

Represented by John Blair & Co.

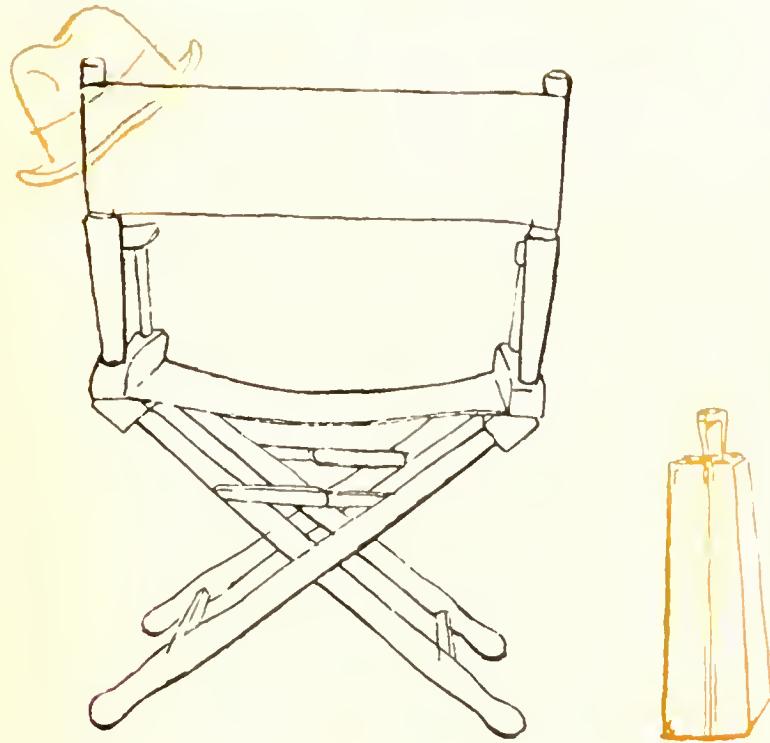
KOWH

Omaha

WTIX

New Orleans

Represented by Adam Young Inc.



THE AGENCY RETURN TO TV PROGRAM CONTROL

It's gaining momentum in major shops but the pattern differs from radio. Agencies seek supervision rights without full production headaches

Agency tv directors are rolling up their sleeves and getting back into show business again.

For the first time since the heyday of network radio, major agencies are creating and developing new programming on more than a sporadic basis. But 1956 isn't 1946. The agencies have learned that they don't have to do the packaging themselves to shape and control shows.

The shift did not come suddenly. From a slow start early in 1956, agency interest in production has picked up momentum this fall. It has taken this form: (1) More agencies now work with independent packagers *while* the show is in production. (2) Increasingly, contracts between agencies and outside producers give the agency explicit script and cast control, though

agencymen are assuming this responsibility even when the contract doesn't spell it out. (3) Agency management is now looking for men with show business background.

Events in the industry expedited the agency move-in. Client questioning about 15% commissions on packages agencies merely selected, did not produce, lit part of the fire. (For client-agency views on package show commissions, see 5 and 19 March issue.)

But there's more to it than that. This year the agencies have a better chance to get shows on the networks. The growing strength of ABC TV has made network tv less a sellers' market. And for other reasons, including the atmosphere in Washington, the networks this fall have accepted more outside

packages than in the recent seasons.

Without actually becoming full-scale packagers, most of the major agencies are getting a tighter grip on scripts, cast, entertainment values. This conclusion emerges from talks with tv-radio v.p.'s at agencies which together place more than 50% of all network tv advertising.

Here, in more detail, are the views that agencymen are expressing, both on and off the record.

How show control is increasing. An agency has ultimate and complete show control when it produces a show on staff. To date, however, only one top agency is actively producing several major live nighttime shows, and that's J. Walter Thompson. Main-

SHOW CONTROL *continued . . .*

tenance of an 85-man production unit within the agency costs JWT an estimated \$1 million a year, most of which the agency states it absorbs.

Staffed like a network programming department, JWT has story editors, directors, producers, script girls. For one client's network show, the agency maintains virtually a tv news bureau. And of course JWT has its own studio facilities (see picture).

The workshop is used principally for casting and for some rehearsals. The agency director can block out camera shots there and actually run the show through a full dress rehearsal. It has also been used to develop new show opening and closings.

Says Dan Seymour, JWT v.p. in charge of tv and radio: "On four new

ARTICLE IN BRIEF

Client questioning of 15% on shows agencies don't produce; changed industry conditions have given major agencies incentive to seek show control. Contracts giving agency script supervision aren't main weapon; equally important is show business stature of agency producer. Even stars who have title to own shows will allow supervision—if they respect agency source from which supervision comes.

agency shows which we farmed out to an independent packager we're actually co-producers. We have final word in story selection and in choice of cast."

Most agencies today are no longer satisfied to merely exercise "creative judgment" in buying shows outside.

For instance, last May Y&R wanted a new show for General Foods in the client's half-hour on Sunday night be-

tween *Circus Boy* and *Roy Rogers* (NBC TV). Y&R tv executives decided the client's need, coupled with the time period called for a family-appeal show with a strong adventure twist.

The agency therefore called in independent producers to discuss ideas with them. They decided Screen Gems should do the job and in the first discussions, Screen Gems suggested a series based on *Bengal Lancers*. Y&R liked the idea.

During subsequent meeting, Screen Gems offered a list of 20 recommended actors from which Y&R could make its choice. The agency also worked with Screen Gems in developing the storyline. And, in keeping with 1956 concepts, the network approved the show without a pilot, which would not have been the case in previous years. On 21 October, *Bengal Lancers* had its tv debut.

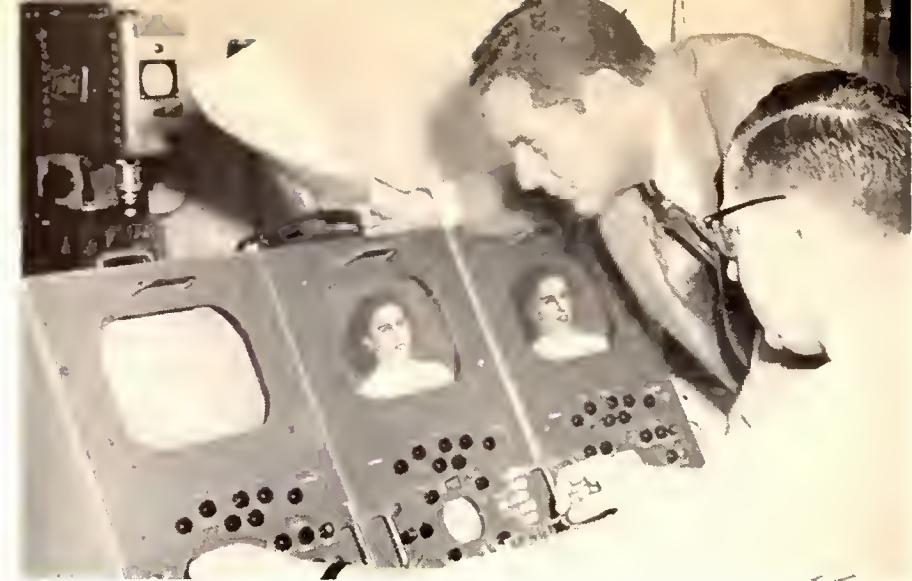
It's obvious that an agency exercises far greater control when a program

concept originates within the agency or jointly with the independent producer and then goes into production than if the agency buys a finished, or near-finished series.

Agency contracts with packagers are beginning to reflect this increased agency control. In the case of at least three top agencies, most contracts with independent producers assign an agency tv executive total script control.

"Basically, contracts are just a piece of paper," says B&B tv-radio v.p., Tom McDermott. "In the last analysis, you get control, because you know what tv production is all about. Unless the agencyman has show business know-how, contractual control won't help him at all."

On McDermott's desk as he spoke were batches of scripts to be read and approved (three from *December Bride*) and a copy of a memo suggesting major changes in format of *The Loretta Young Show* (NBC TV, which were put into effect earlier this fall).



YES

JWT is extreme case. It not only seeks show control, it's active packager. Above, Dan Seymour in agency's own fully equipped studio

SIX ways major agencies are tightening television show control without

1 Basic pattern is "co-production"

Agencies are getting show control by working with outside packager on script selection, casting; they sharpen entertainment values of show, shape show format. Men like Dan Seymour (JWT), Tom McDermott (B&B) among others are setting pace for agencies in cooperation with packagers.

2 Few agencies are going all out

J. Walter Thompson maintains largest production staff with 85 creative programming men to handle 2½ hours of staff-produced network tv programming. A few other agencies (B&B, Bryan Houston, Compton, Y&R) staff-produce daytime serials. Most agencies won't staff produce; it costs too much money.

2

3 No long-range talent commitments

Costly experience of networks with talent investments will discourage agencies from tying up talent for long contracts. Trend will continue to be for stars to become part owners of packages for tax reasons: agencies will deal with them or their agents only for the duration of the particular show.



NO

C&W's Ed Mahoney wants no part of production. To him, agency's role is wise choice of packages like the film he's about to view

December Bride is actually a CBS-Desilu package, but McDermott determines who the guest stars are to be and makes suggestions for changes to Desilu directly.

"The ultimate and major responsibility for a show must be the agency's," says McDermott. "When a show is unsuccessful, the network can just take it off. The adjacent shows' ratings are usually only hurt slightly. But when the agency has an unsuccessful show, what's hurt are product sales. And the agency has total client billings at stake."

Several agencies, including Compton, Bryan Houston, and Y&R, produce daytime serials on staff. B&B also has two staff produced day-time serials. To do this job, the agency has on staff two directors, an executive producer, two production men, two script girls and one casting director in a permanent production unit. From this nucleus, say top B&B tv executives, the agency could easily and rapidly expand to handle even more show production on staff.

As most top agency tv executives reiterate, however, control need not mean actually producing shows within the agency.

"After all," said one major agency tv head, "agencies have exercised considerable creative influence on shows in the past. Walter Craig helped Lou Cowan get bugs out of *The \$64,000 Question* as far back as summer before last when the show was just starting."

No long-term talent contracts:

Talent and talent agents created prob-

lems for the networks which many agency tv executives fear they may inherit. But economies will prevent agencies from making the costly talent investments which the networks were driven into by competition.

"Agencies aren't likely to ever tie themselves to any talent for anything but the duration of a particular show," said one agency tv v.p. "And the increasingly high mortality of new shows will probably cut down on the length of show contracts even further. It's likely that agencies and clients will commit themselves for only 13 weeks rather than 26 or 52 from now on."

Partly for tax reasons and partly because a Hollywood name has proved no guarantee of tv success, few big stars will come into tv without some show control as protection for their interests. In star negotiations, agencies feel it's particularly important to assign a producer with a recognized show business background.

"The closer this agency producer is

to the star and the more the star respects him, the more likely that the agency ideas will be listened to," says Lewis Titterton, tv and radio v.p. of Compton. He mentions as one example the *Tennessee Ernie Show*, which is a network package, but has an agency producer working along with the star.

"Our man is more than a supervisor. He works very closely with Ernie Ford. A producer can't force his ideas on a star, but if he has the respect of the talent, he's likely to get his concepts across more easily."

Outside shows have better chance today: There are several reasons why getting a nighttime spot for an outside show is easier this year.

- This fall, the networks have programmed more independent packages, apparently with an eye to Washington.

- The growing strength of ABC TV offers advertisers an extra choice. And this year, for the first time, CBS and

(Please turn to page 43)

Actually becoming full-scale professional program packagers

Free-lancers are very important

Major agencies want to have some top-level programming men on staff since control hinges on agencyman's show-business knowledge. But economies of business will necessitate hiring of consultants to supplement staff which would otherwise mushroom excessively.

4

Agencies won't finance shows

While some agencies have owned shows in past, this is not likely to become widespread pattern. Generally, agencies prefer to avoid risk of show package financing. Agencies feel control of shows gives them nearly as strong a hold on accounts as actual ownership would without being such a big risk.

Agencies want nets in production

They feel other programming sources could not fill gap that would be left if networks got out. Some shows (90-minute shows, participating programs) can be handled more easily by networks with their ample facilities, large staffs. Agencies don't want to go heavily into show producing mechanics.

6



HOW BBDO

There are more ways of buying radio these days than you can shake a slide-rule at.

Radio has become a big, complicated maze of innumerable possibilities. It has become, more than ever, a job for professionals and can be a confusing jungle to those not wise to its ins and outs.

This is the real meaning behind BBDO's recent booklet, "A Discussion of Radio," which reviewed the past history of the medium and came to a few conclusions about where radio stands today (see SPONSOR 1 October). Because these conclusions were brief, SPONSOR went to BBDO to dig out further meanings behind BBDO's analysis and attempt to pinpoint how the agency applies what it knows about radio today to actual timebuying problems.

The variety of ways radio can be bought, discussions with BBDO media personnel brought out, are due to a number of factors. Agencies have more experience, for one thing. There are more stations and a greater variety of programing, for another. And there is a great choice of availabilities.

A fourth reason was cited in the booklet itself. The agency said: "We think this to be the most important change in radio today—while it is a universal medium, reaching almost everybody at some time during the day and in the course of the broadcast week, no more than a small percentage of these people is ever tuned to a particular program at any one time (5%). This underlines the great need for frequency of commercial message . . . broadcast over a great span of time in order that these advertisements

ARTICLE IN BRIEF

A recently compiled BBDO booklet analyzing radio points up need for frequency, buying over great span of time. Among variety of techniques BBDO uses in radio are (1) buying powerhouse stations when not seeking selective audiences, (2) competing against giant advertiser when his selling is quiet, (3) smash saturation, (4) using radio for its speed

FLEXIBILITY, speed of radio are real reasons for using it, Fred Barrett, BBDO's media director, explained to SPONSOR

USES RADIO TODAY

Agency employs a growing number of time-buying techniques called for by small per-broadcast audiences; variety of stations, shows, availabilities

will reach a goodly percentage of this huge audience."

While these facts are not news to anyone familiar with radio, it does not invariably follow that timebuyers even come close to exhausting the implications of this change. At BBDO, where radio spot billings in 1956 will be considerably above 1955, there has come a growing appreciation of the variety of techniques that are possible.

"We are buying radio today like newspapers," said Fred Barrett, BBDO media director and a man with a long print tradition behind him.

By this Barrett means the agency is paying more attention to frequency, the variety of announcement lengths and a constant search to find out whether there isn't some new way to accomplish the result desired.

Here are some examples of the different approaches he cited:

1. *The reach-'em-anywhere approach.* Case in point is a slogan, which had been built for a BBDO client by radio. This product had not been in radio for some time. In deciding to renew the campaign, BBDO felt the important thing, above all else, was to reach people. Anybody. Anywhere. The approach chosen was the powerhouse station, which BBDO feels is a particularly economical medium when you aren't aiming at any particular group, since none of the circulation will be waste circulation. Almost any powerhouse station could be a good buy since there was no prestige or station identification factor sought. The budget kept the choice of markets to 40. About 50-55 stations were bought for 13 weeks with about 25 to 30 announcements per week, per station. Many of the buys were run-of-schedule, a method aimed at reaching the highest number of different homes possible. There were also some fixed-position buys where the audience was particularly substantial. While the emphasis was on wattage, timebuying know-how was brought into play to substitute or add the next best station where the powerhouse either

didn't have the audience or availabilities. Since reaching women was a secondary target, most of the buys were daytime, with some late night slots to hit the working woman.

2. *Hit-the-big-guy-when-he-ain't-looking-approach.* Case in point is a man's product made by a small firm in a field where one giant overshadowed the industry. Problem: how to get most out of a limited budget and not be drowned out by the big competitor's voice. The answer was to study the ups and down of the competitor's advertising, find out when he was quiet, then hit hard with radio and run. While this technique is usable in many media, radio was chosen in this case since the client had a limited budget.

3. *Smash saturation approach.* Case in point was the introduction of a new product used by men and women in a highly competitive field. The product was introduced area by area. In important markets, the agency bought practically every station on the air, little stations, big stations, suburban stations, independent stations, network stations, class stations, mass stations. One important factor in this kind of buying is to block out the competition who, in this case, began trying to block out the BBDO client once he got wind of what was going on. While only radio's economy permits this kind of advertising bombardment, money must still be husbanded so that, after a certain period, the agency dropped out of the marginal stations but kept

up a steady drumming on the more important stations to assure continuing attention to the product.

4. *The hey-something-new's-been-added approach.* Case in point was a cosmetic which changed its formula so that it was available in two ways. The visual factor was not important since package changes were slight. The problem was how to tell the consumer in a hurry and radio was picked because it could do this job best.

5. *Get-the-teen-ager approach.* Case in point is a woman's cosmetic. Since the teen-ager isn't subjected to much cosmetic advertising on radio, BBDO is considering the specialized audience approach here. The time element is particularly important. Two periods likely to be used are 3:00-5:00 p.m. weekdays after the teen-ager is home from school and 6:00-8:00 p.m. weekdays after supper and before she goes out or while she does her homework. The disk jockey is a natural in this situation. A 13-week campaign has been proposed with 15 announcements per market.

In increasing attention to radio techniques, especially those on the spot level, BBDO is particularly conscious of the fact that even where TV's use may be indicated, radio may well turn out to be the better buy. In the first place, the client's budget may not be able to stand video's prices. Finally, the timebuyer cannot always find a slot in TV's crowded schedule.

"WE ARE always looking for new ways to use radio; today you can find them."



"WE BUY radio like newspapers . . .
We pay more attention to frequency."



THE WESTINGHOUSE NINE-MONTH

**Strike-stricken giant
uses biggest ad budget in
its history (\$32 million)
to enthuse its dealers
and accomplish 12-month
sales program in nine**

Sponsorship of election night returns on the CBS Radio and TV networks will climax for Westinghouse Electric Corp., Pittsburgh, the largest promotion campaign in its 70-year history. At that point, Westinghouse will have invested a record \$32 million in advertising for 1956, about \$7 million more than last year.

Spearheaded by the company's consumer products divisions but cutting across all its product lines (Westinghouse produces about 300,000 variations of 8,000 basic products), the campaign pivots around the \$5 million CBS political broadcast package, and its \$5 million merchandising support, mostly at the local level. The first phase of the campaign was keyed to

the theme: "Watch Westinghouse." And it has been watched—closely—with all the interest that follows a champion on the comeback trail.

Seven months ago, crippled by a strike that began last October and lasted for 156 days, that cut into sales by \$300 million and allowed competition to move in on all fronts, Westinghouse was a long-shot to recover in the opinion of many.

Today, a confident Chris J. Witting, 42-year-old veteran of the broadcast business and now vice president and general manager of Westinghouse consumer products divisions, foresees a doubling in volume on consumer products alone that will hit a full \$1 billion sales by 1961. This same confidence

"WESTINGHOUSE-POWERED Nautilus should convince housewives we can build a good dishwasher," says R. J. Bolin, (facing) ad mgr.



COMEBACK PLAN

is shared by all the company's executives.

What part have radio and television played in this comeback?

Here is what Chris Witting, who was managing director for DuMont network and later president of Westinghouse Broadcasting Co., has to say: "Both radio and tv have been highly effective tools in Westinghouse marketing activity this year. They not only sold merchandise, directly and effectively, since we put them to work intensively in early April, but they provided the pivot around which we built three nationwide merchandising campaigns: (1) 'Watch Westinghouse,' (2) 'Operation Landslide,' and (3) 'Appliance Festival.'"

Westinghouse strategy following the strike was to rekindle enthusiasm of dealers who had had a rough spring and to let the public know they were back in business again. So they set up the three campaigns to carry them through the year. "Watch Westinghouse" was the first, immediately followed by "Operation Landslide." The latter is the 13-week tv-radio coverage of the political scene, including the conventions; *Pick The Winner*, a weekly political debate running from 26 August through 31 October; and the election night returns.

The final phase, "Appliance Festival," begins election night with the unveiling of the 1957 line of major appliances on tv and carries on through the Holiday season.

"The important thing to us," Witting continued, "is that tv and radio provide the strong cohesive force for all elements necessary in a nationwide merchandising program — newspaper advertising at national and local levels,

broadcast tie-ins locally, window and showroom display and promotion of products manufactured especially for these events."

One of the products manufactured especially for these events was the "Campaign Special Traffic Builder," designed to get the public into dealers' stores. This was a 38-cube capacity refrigerator tray called the "Ice Slice Tray," a \$3.50 value to sell for \$1.18. During the two convention weeks, 700,000 persons dropped in to their Westinghouse dealers and bought trays. By election night, sales will have reached one million.

Gil Baird, promotion manager for Westinghouse consumer products who handled the telecasts, chuckled when he recalled one dealer who complained he was in a fringe reception area. "It turned out to be a pretty good fringe," Baird says, "because within a few days, that fellow sold 300 Ice Slice Trays."

Despite first reports and some early *sotto voce* doubts about convention coverage effectiveness (see "Is blanket convention coverage an audience bust?" 17 Sept. 1956 SPONSOR), the complete Nielsen survey for Westinghouse on its tv convention coverage are now in and show:

Westinghouse-CBS coverage reached 73% of all television homes, was seen by more than twice as many homes as in 1952 (28,500,000 vs. 13,000,000) and by more than twice as many people (85,600,000 vs. 39,000,000). Almost half the people who saw the 1956 conventions saw them on the Westinghouse-sponsored CBS coverage. People who listened to Westinghouse coverage stayed tuned more hours than those tuned to other networks. (9:11 vs. 7:55 on NBC and 4:36 on ABC).

The cost-per-1,000 tv homes per commercial minute worked out to \$2.77. While this is 8% more than the \$2.57 cost achieved in 1952 convention coverage, Westinghouse considers it a good buy by today's standards which put anything under \$3 cost-per-1,000 in the bargain class.

ARTICLE IN BRIEF

After a crippling 156-day strike that ended in March, Westinghouse threw a \$32 million ad budget into its comeback punch. Of this, \$10 million went into national radio-tv coverage of political campaign and local-level tie-ins. Although drive continues to year's end, early results show: in one area, \$800,000 business directly attributed to convention coverage and local spot boosters run by the dealers

Punch-packed planning



1. **CLOSED-CIRCUIT** telecast in 55 distributor cities touched off Operation Landslide and primed dealers for all-out 13-week sales drive



2. **DEALER RALLY** Week saw 130 consumer products executives fan across country to call on more than 4,000 Westinghouse dealers. Men worked 20 hours a day, often slept in plane

3. **PROMOTION KIT** showed dealers how to tie in locally with Westinghouse commercials, what "Campaign Specials" would be featured

WATCH
WESTINGHOUSE
sweep the nation with

Operation Landslide

THE BIGGEST
MERCHANDISING ACTIVITY
IN APPLIANCE HISTORY
AUGUST 12 TO NOVEMBER 10

WESTINGHOUSE *continued*

Westinghouse managed 187 commercial minutes, ran a total of 127 commercials. The name "Westinghouse" appeared behind Walter Cronkite 303 times (times ranging from three to 30 minutes of exposure).

About one-third of the commercials stressed corporate-industrial products. "What better time and place to tell a corporate story?" asks R. H. Bolin, manager of general advertising. "Westinghouse apparatus touches our lives every day—subways, elevators, housepower. It lends prestige to our consumer line." (In 1955, apparatus and general products accounted for 55% of the company's \$1.5 billion sales). Industrial advertising is handled by Ketchum, MacLeod & Grove,

from this saturation," Solomon told SPONSOR. "Of our 16 distributors, five signed up one or more new dealers. Everybody down here knows Westinghouse is back in business!"

The strike at Westinghouse ended 25 March. During its darkest hours, planning had never stopped on the political TV-radio package bought last year.

Forty commercials were filmed to present the broad image of Westinghouse, ranging from the atomic reactor of the submarine U.S.S. Nautilus to the new Space-Mates home laundry. These would be shown a minimum of 154 times between conventions and election. But now it was April and the political season several months away.



CHRIS WITTING, v.p. in charge of consumer products, came up through air media via DuMont, Westinghouse Broadcasting Co.

Pittsburgh, where the account is serviced by Vice President Vince Drayne. Consumer products are handled by McCann-Erickson, New York, where Tom Losee, vice president and management service director, is in charge.

From the seven regions of Welco (electric) and the 100 branches of Wesco (sales) come encouraging reports on customer response. E. K. Solomon, Southeastern sales promotion manager for Welco in Atlanta, reports \$800,000 in sales for his area directly attributable to convention coverage and local tie-in advertising. In this region, dealers and distributors in 25 cities ran a total of 9,264 announcements on local stations, supplementing Westinghouse's own expenditure.

"And here's another result we got

scene, what products would be featured.

On the Monday following, some 130 Westinghouse consumer products executives spread through the country for Dealer Rally Week. Catching their sleep on planes, working 20 hours a day, they called on more than 4,000 dealers in five days. "Smartest move we made," says Larry Scott, advertising manager of consumer products divisions. "They knew Westinghouse meant business."

The dealers responded. They ordered merchandise against the impending political campaign coverage promotion. They gave over windows, floor space and store lobbies for tie-in displays on the Westinghouse line.

The \$5 million merchandising nut was now cut up and allocated to distributors across the country. All kinds of cooperative tie-ins were arranged. In Greenville, S. C., the distributor bought 510 20-second announcements on WGSC, offered 100 of these to dealers who agreed to buy two hours of radio time. Five dealers took part in the project, and broadcasts were done right in front of their shops by the station's mobile mike.

In another area, a distributor bought 1,155 convention tie-in announcements in four cities and made them available free to dealers who agreed to buy an equal number of tie-in commercials for election returns in November.

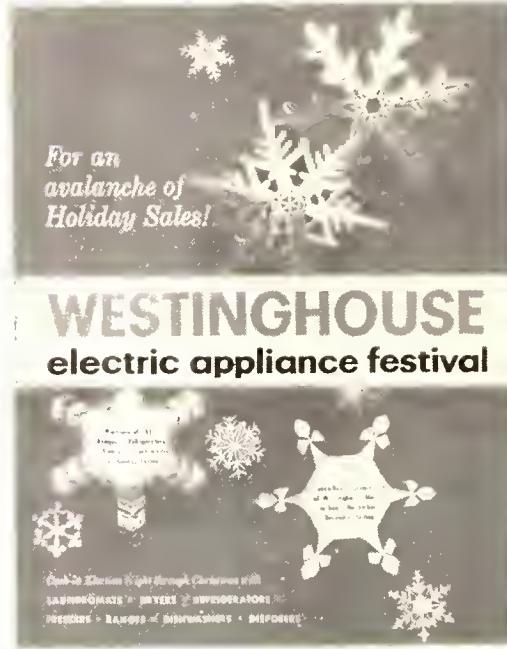
Dealers, distributors and station people worked together to get best possible tie-in adjacencies throughout the 13-week political campaign. In Chicago, the Independent Retail Merchants Assoc. has signed for virtually all such available time that WBBM can make available.

On election night, Westinghouse estimates that dealers will use 60 to 70% of all available adjacencies on CBS affiliates.

In a quick check, Westinghouse Electric Supply, the company's distributing unit, found dealers have bought more than 8,000 tie-ins on local CBS TV affiliates and about as many more on radio to identify with the campaign. Print tie-ins have been used in about 155 newspapers.

But it's not over yet. Election night commercials will introduce the 1957 Westinghouse line of major appliances and the drive continues.

Can a champion come back? You can be sure—if it's Westinghouse. 



RADIO COMMERCIAL suggestions and calendars for tying local advertising to national program are features of these kits

"Watch Westinghouse" was launched at once. In each of 100 cities, 100 radio announcements were used over a two-week period. The theme was taken up on the company's sponsored *Studio One* on CBS TV. In every marketing area, four full-page newspaper ads were run, and June saw the start of a series of multi-color ads to run in such major magazines as *Saturday Evening Post* and *Life* through the rest of the year.

"Operation Landslide" began on a Thursday in early July when dealers gathered in 55 distributor cities for a one-hour closed-circuit telecast (facilities for this were part of the CBS package). "It was a straight, on-the-button presentation," says Gil Baird, and showed how Westinghouse would conduct its sponsorship of the political



Bob Henriques

THE FIRST MR. SPONSOR



Cameron Hawley, author of "Executive Suite" and "Cash McCall," was first ad manager profiled by SPONSOR 10 years ago when he was with Armstrong Cork. How does he feel today about the broadcasting industry with which he was closely identified? Here, from his "retirement," are candid opinions on what has happened to radio and tv ►

Hawley as Mr. Sponsor, Vol. 1, No. 1, Nov. 1946

"I'm amazed at the resurgence of radio,"
says Cameron Hawley. "What a socko good
opportunity for real strong programing!"

Cameron Hawley, who started *Armstrong Theatre* on radio and tv and then retired from advertising in 1951 to write "Executive Suite" and more recently "Cash McCall," was SPONSOR's happy choice for its very first "Mr. Sponsor" profile 10 years ago. When he came into town the other day, we more or less shanghaied him up to our offices to get his views on the changing broadcast scene over the past decade.

His views, as it turned out, were that "tv suffers from a deep inferiority complex . . . radio shows astounding vitality."

"When I say that tv suffers from an inferiority complex," Hawley said, "I mean that so much of it is now blindly following the ruts that Hollywood wore out years ago. I don't mean reusing old films I mean the re-using of a whole attitude that Hollywood has been smart enough to largely discard. Television has proved it can stand up wonderfully well as its own medium. It doesn't have to copy Hollywood least of all its mistakes."

Hawley is a big man, six-four—solid-looking when still, cyclonic when in motion. He was in motion during much of the interview, rising to pace with giant steps as he phrased an answer, then suddenly plunging into a chair as a sort of animated punctuation mark.

"Speaking of Hollywood," Hawley was pacing now, "there has been an enormous improvement in the films from there. There has never been a

time that the pattern was so free and broad for the Hollywood writer. But television—instead of broadening its pattern—is narrowing it.

"Heard of a case the other day," Hawley continued, "where a tv producer wanted to buy a script from an author. 'Unfortunately,' this producer told the writer, 'we just can't go higher than \$2,000 for it because our talent and production costs will be running 40 times that amount.' What kind of proportioning is that?" Hawley said. "Why the whole show is built on the script—the script's the base!"

When, as advertising director for Armstrong Cork Co., he started *Armstrong Circle Theatre* on NBC TV in the spring of 1950, Hawley wrote some of the scripts. But since leaving the company, he has never written another. (He has written, however—in addition to his two best-selling novels—many stories and articles for such magazines as *Saturday Evening Post*, *Life*, and *Collier's*.)

"There's a general atmosphere in television that repels many writers with integrity," Hawley said. "Oh, there have been notable exceptions, and it's certainly apparent that tv itself has developed some fine talent. But too much of the industry regards the writer the way Hollywood did twenty years ago. A good creative writer comes into this atmosphere—or whatever you want to call it—and finds himself up against interference from every direction. He sees all these other people with their fingers in his pie so he simply steps back and says, 'Not for me!'

"I'm not alone in this feeling," he said. "A great many of my friends in writing share it with me. And don't get the idea I'm anti-tv. I'm extremely interested in its future. From the beginning, I saw it as a great dramatic medium—and still do."

We raised the point that he had written two great novels about the American business scene but hadn't yet gotten around to advertising. "Executive Suite" is the story of a

furniture manufacturing empire; "Cash McCall" deals with a clever, creative operator who buys and sells companies for quick capital gains. "Since your own bailiwick was the advertising business," we asked, "when are you going to write an advertising novel?"

"Probably not for a long time," Hawley said. "My personal reactions and prejudices are still so strong that I don't feel at this stage I'd have sufficient detachment."

We asked if there was something else he had to say about television. He thought it over.

"Well, I think one of the worst things is this ridiculous battle for ratings," Hawley said. "The competitive struggle for ratings among the networks has a deleterious effect on the whole industry. It's led to a complete disregard of the fundamental that a show *must* be produced to entertain an audience. When a network's primary objective—and a widely-publicized one at that—is not to build a great show of its own, but rather to tear down a show on another web—then, to my mind, that network has lost its perspective!"

Hawley sat down long enough to remark that people will come to a show if you have a show to begin with. Then he got up again.

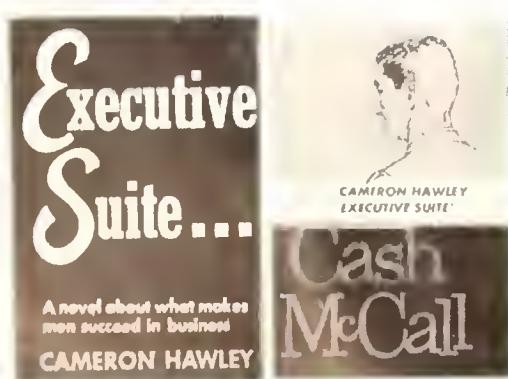
"And another ridiculous thing," he said, "is this violation of every theatrical tenet where a star drags another star into one show to plug another show. It's crazy! Who'd ever go to a Broadway show if, in the middle of 'My Fair Lady,' some character was dragged on stage to plug another show that the same producer was opening next week?"

We picked up a fresh pencil and posed a fresh question. "What about tv commercials?"

"You know," Hawley said, "there's been a great improvement in television commercials. The growing tendency toward the 'quiet sell' and the very pronounced trend toward a complete-

ARTICLE IN BRIEF

Cameron Hawley retired from advertising in 1951 to devote full time to writing, but is still a close observer of the radio-tv field in which he was involved. Television, he feels, suffers from an "inferiority complex" reflected in its attempts to ape Hollywood. It also suffers from lack of appreciation of the writing process, rating wars, free plugs. He's much happier with progress radio has made recently.



AUTHOR of two best sellers, Hawley plans five more novels—none on advertising

ly honest approach that is making most tv commercials so good is influencing all advertising. The effect is quite apparent in print media by now.

"Understand," he added, "The vast majority of advertising has always had a high degree of integrity. Excesses only crop up occasionally in certain areas or product types." Hawley paused. "Hey, I must have given you enough to write a book!"

We reminded him there was still radio to discuss.

"I'm amazed at the resurgence of radio!" he exclaimed. "I've been particularly impressed in the last six months by the number of people in our circle of friends who've gone back to radio listening. In fact, there just isn't enough good radio. I mean, with the kind of audience it's getting, what a socko opportunity for real strong programing!"

We asked what he meant by the "kind of audience."

"I mean the quality of the listeners," he explained. "Right after 'Cash McCall' came out, I had an experience that astounded me. As a part of the book promotion, I was asked to appear as guest one morning with Martha Deane, the personality at WOR. Frankly, I wasn't too enthused—figured I was just going through some motions for the sake of old friends.

"I must confess," Hawley continued, "my skepticism stuck with me right through the broadcast. Here I was at 10:15 in the morning on a women's show discussing the conflict between the legality and morality of our tax structure. It seemed like pretty heavy fare for that early in the day. Yet nothing we ever did," he said, "in book promotion for 'Cash McCall' at the local level brought more reaction in the form of mail and phone inquiries than that broadcast. And the quality of the response! Heard from a federal judge, two U.S. senators and a congressman, from businessmen and women, educators and attorneys. Sometime later I was on the *Tex and Jinx Show* on WRCA and it was the same thing over again."

Hawley's interest in both show and audience is a genuine one with roots in his early youth when he used to snare jobs with every tent show, carnival, and circus that came to town. He was born in a small county seat town in the eastern part of South Dakota.

Hawley started writing when he was

a small boy working at an after-school job as a printer's devil. In high school, he established a syndicated column for weekly newspapers. He has never stopped writing.

In 1926, Cameron Hawley married Elaine Gifford whom he met while at college in South Dakota. They live at Lancaster, Pa., on a 200-acre farm, where they raise Aberdeen Angus cattle. "It must have been wonderful to finally escape the workaday business world," we said.

"Escape?" Hawley echoed. "I had no thought of escape from business. I love business!" He got up from the bookcase and returned to the chair by the desk. "Here's how it was: I'd been living two lives simultaneously I liked them both. The only problem was that both were expanding. We were writing more and more (Hawley frequently uses *we* in referring to writing since his wife and he work closely

together on every project) and becoming more successful at it. Finally we had to make a choice.

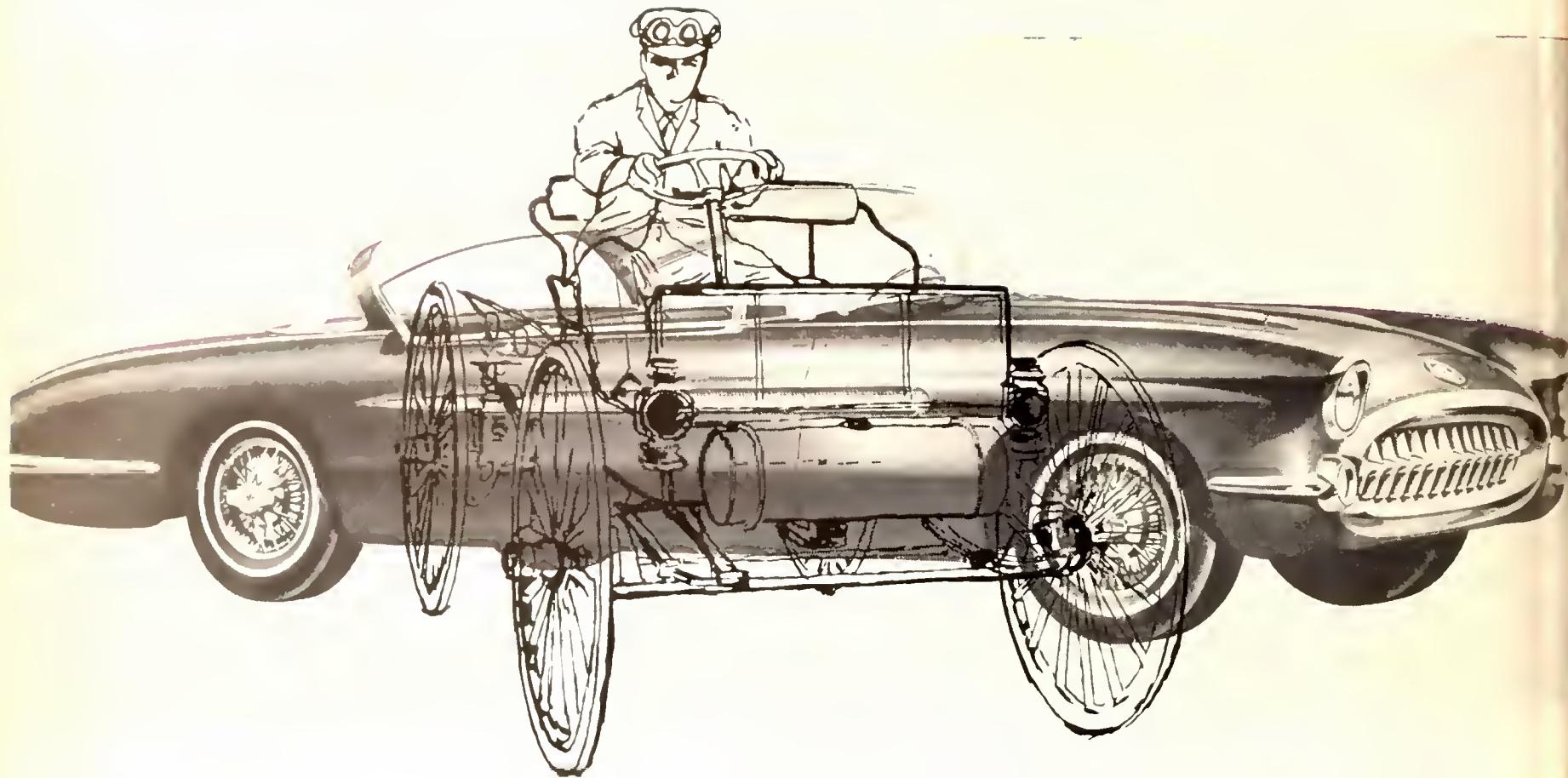
"We decided that I might find a little more in life to keep me alive and fresh through writing than with business." He strode over to where we'd hung his hat and trench-coat and put them on. "Well, I'm pressed for time," he said. We thanked him, and followed him to the elevators.

"When you said you loved the business world," we remarked, "it sure explains how you're able to take a plain old business situation and write into it such terrific suspense and high tension."

"But I don't write it in," Cameron Hawley said. "Why do you think men sacrifice their lives, get ulcers, deny themselves pleasure, all in the pursuit of business, if it were not a compelling and exciting way of life? I don't write in the suspense. It's there!"

HAWLEY did everything but act for "Armstrong Theater." Below, with Helen Hayes





DETROIT'S MEDIA MODEL T

Buyers use outdated spot tactics, but sellers share the blame.

Air media should develop new ideas, streamline paper work and service

Automotives are imaginative in everything but their spot radio and television buying strategy.

Why? SPONSOR, after talking with more than 40 automotive buyers and time sellers in Detroit, outlined some of the reasons in the first of this two-part series (15 October issue). Automotives' use of spot was described as a mass fascination with sameness. They buy virtually the same markets at almost the same frequency and during the same period of the year new model time. They require only the prime times, and they tend to overlook a big prospect—the women's audience reached by radio and tv spot. They bypass spot's flexibility, giving it after-thought consideration.

But the sellers of broadcast time share the responsibility for this stereotyped strategy. Here are the six respects in which their approaches fall short, based on the thinking of both Detroit buyers and sellers of air time.

1. Spot is over-sold in certain periods, under-sold in others. One Detroit rep admitted "radio created its own monster" in hammering away only in behalf of early morning and afternoon peak-traffic periods, when there's a big bonus audience among automobile drivers.

Salesmen of radio and tv time have hit hardest on the most sought-after periods, and on those with the most obvious advertiser attraction. Detroiters say these salesmen have neglected those periods and adjacencies which

are more difficult to sell, but which may mean a richer audience and sales reward to the buyer.

Carl Georgi, Jr., media director of D. P. Brother, the Oldsmobile agency, added this perspective: "Radio is as much to blame as anyone else. The owners of air media sold tv strongly, and sold radio down the river. They didn't have to do it. Radio and tv people are the same, and they should have perhaps been talking out of both sides of their mouths at the same time, but they weren't. A lot of broadcast people were so whooped up on tv they figured there'd be no more radio."

2. Rates are variable rather than fixed. Many stations have both national and local rates. The price varies depending on who asks for time, the dealer group or the factory. One agency executive recommends that radio and tv adopt a one-rate policy for all automotive buying on behalf of new or current-model cars. "Then we'd

ARTICLE IN BRIEF

Auto manufacturers use spot in humdrum way. First in this series reported on cars' buying habits in using spot only once a year, in same markets at same time, with similar copy. But sellers share blame for clients not getting their spot dollar's worth. Spot salesmen need imagination, new creative ideas, simplified techniques, better servicing, more dealer contact, sharper facts and figures

have one price—with no confusion—for all buyers."

There are not only variations in base rates, there are also plain and fancy forms of rate cutting. All the automotive advertiser wants, says one account man, "is the same shake, and a fair one, which our competitors get. When we pay \$75 for a one-minute radio spot to advertise a new car, we want to know no one else is getting the same thing for \$50."

3. Selling is unimaginative. One large station representative's Detroit manager says most of his colleagues sell "by rating, and that's all they know. But magazines and newspapers, very successful in selling automotives, sell by market, circulation and the type of people reached. Too few of us are preaching the concept of program structure and facilities, and what we do for the various audiences we reach."

Another agency man charges radio and tv have been remiss in "not creating ideas which show us how we can buy spot effectively all year round. For one thing, there aren't enough pros selling radio and tv. An awful lot of them are young, and they haven't been steeped in sales techniques and in learning how to compete with the long-time pros selling print."

4. Spot doesn't mend its dealer fences. The most important link in the automotive chain of communication, and of media selection, is the dealer. Yet agency men and reps, by and large, agree that this is the weakest link in terms of radio and tv servicing.

"You have to keep selling the dealer, because he determines policy," says the account man on a car which spends \$30 million annually on advertising. "The local stations just aren't selling these dealers, and if the dealers aren't sold on radio and tv or what these media can do for them, they don't recommend that we buy spot when planning time comes around."

5. Spot buying is complicated. No one seems to have the answer to the problem of how the mechanics of spot buying can be simplified. There's no getting around the fact that a campaign of 30 announcements a week on 126 stations in 100 markets is a lot more difficult to buy than a full-page ad in the *Saturday Evening Post*. This buy also requires much more servicing and a more complex billing procedure.

One agency vice president comments: "We use spot, but we hate the headaches! A lot more automotives

would buy spot more regularly if there weren't these big problems. It's hard to handle, and it's expensive. Nine times in 10 we sign a contract for a set sum, and the actual billing is far different because of shifts and changes. We sign seven copies of the spot contract, and every time there's a single change in the availability list we have to rewrite the basic contract. We end up signing as many as three contracts, and maybe a fourth after the schedule has actually been aired."

Agency men concur that spot is inherently complicated, and always will be. But they think there can be more streamlined methods in the presentation of availabilities, in the actual buying and the order forms, in the servicing and in the final reports that the announcements have been aired. (See "How to make spot radio and tv

normally buy at the last minute, and that the earlier we know about his selling idea or his announcement the better it is for everyone. Also, it's the responsibility of the local station to let us know if we're being preempted for a political broadcast, as is frequently the case this year, or to let us know if anything happens locally which affects our schedules."

Richard T. Doherty, president of Television-Radio Management Corp., a Washington consulting firm, recently asked a group of Michigan broadcasters seven pointed questions. (1) Are you selling time or audiences? (2) Does your copy sell? (3) Are your rates sound? (4) Are you promoting your station effectively? (5) Do you know the advertising patterns of your local dealers? (6) Do you sell constructively? (7) Do you really know

Where Detroit buyers, sellers fall short

Buyers

BUY ONLY once a year. Cars swoop in at new-car time, lose impact which consistency provides

LIMIT BUYING to rigid pattern. They buy only peak periods like a.m. radio, nighttime television

AIR SAME copy. Cars stress similar copy points, miss out on plugging their new, special features

IGNORE spot's flexibility, its special audiences. Biggest omission: the huge women's audience

Sellers

UNDER-SELL and over-sell. They hammer at time slots most easily sold, often miss new approaches

OFFER variable rates. Agency, dealer organization, local dealer—all get different price for spot

DON'T MEND dealer fences. Dealer is biggest cog in automotive, yet radio and tv bypass him

COMPLICATE spot buying. Intricate billing, multiple contracts and service, need streamlining

easier to buy," 17 September 1956.)

6. Servicing is inadequate. Automotive buyers have many complaints about servicing. They charge first of all that too few broadcast salesmen know the character of the automotive business, which is certainly unique. This lack of knowledge, the argument goes, leads inevitably to inadequate recommendations to the agency, and to inadequate servicing of the agency by the rep and of the account by the local station.

Says one timebuyer: "It's up to the rep to come in and see us at least four months before we start a spot campaign. He should know that we don't

the potential of your market?

An agency vice president, listening to Doherty, told SPONSOR "If we knew the answers to all these questions, as they apply to a radio or tv station, I'd be a lot more sold on spot."

Another advertising agency executive puts it this way: "Every plane which comes into Detroit is loaded with media representations burdened with tell-tale packages, projectors and easels. We've seen every possible presentation, statistic, chart, graph, film and study."

"What we want to know are facts about the car market, and how it is reached and sold."

TOP 100 ADVERTISERS

Leaders haven't changed radically;
everything else has in advertising's
10 years of greatest growth.

The past 10 years may some day be referred back to as the Golden Age of Advertising.

In that 1946-56 period advertising came up with a virtual bang because it had so many factors pulling for it. Here are some of them:

1. A fast-moving economy rebounding from war shortages.
2. Solution of production problems in part through wartime discoveries.
3. The development of countless new materials, products and services.
4. The advent of the marketing revolution.
5. The sharpening of the effectiveness of radio and the emergence of tv as a uniquely potent medium for demonstrating and selling.
6. The almost unbelievable growth of U. S. population.

In 1946 the manufacturer of mass consumer products in a way was marking time for the big push. Many kept their advertising campaigns going more out of a wish to keep the name before the public than a need for more customers. They could still sell whatever they produced.

In the interim there was a wealth of experimenting with materials and products that emerged in defense-occupied factories and laboratories. Plans accumulated on the boards.

When the production flood broke in full force the following two years, advertising expenditure took on an accumulating momentum that, with the exception of the Korean War, has never diminished. In these 10 years advertising skyrocketed from a \$3 billion to a \$10 billion business.

Comparing 1946 to 1956 the advertising leaders haven't changed much. The soaps and foods were on the very

top in 1946 by virtue of the fact, as it turned out, that the automotives were constrained by a limitation of product and absence of a really competitive market. Once this market developed—and that came with the end of the Korean imbroglio—the automotives, particularly General Motors and Ford—rapidly assumed leadership in the advertising marts. Examples: in the 10-year span General Motors went from \$10 million to an estimated \$125 million; Ford, from around \$6 billion to an anticipated \$60 million for 1956 and Chrysler, from \$2½ million to an expected \$30 million this year. (These are estimates including spot tv and radio and other media not in the charts at right.)

A cascade of new products and new methods of marketing—highlighted by the fast growth of the supermarket—sparked the doubling and tripling of ad money among the leaders in the soap and food-processing fields. The ratio of increase has been even greater among the major tobacco companies.

An important contributant: the marked increase of brands. In 1946 there were some eight popular brands of cigarettes on the market. With the emergence of the king-size, the filter-tip and the mentholated type this market now contains over 30 brands with more coming.

Other industries that have helped swell the advertising tide have been the electric appliances, the heavy metal industries—like Alcoa and Kaiser—and paper products. For instance, General Electric in 1946 was accredited with an expenditure of about \$6 million. Last year its total in measured media was \$26 million. Westinghouse's investment for media in '46 was \$1.8 million. Nine years later Westinghouse's expenditure was tabulated at \$8.7 million.

The improvement of the freezer and refrigerator and the tremendous expansion of their market brought about two things of special moment within the grocery manufacturing business:

(Article continues page 42)

A partial picture of advertising growth

The chart at right includes network radio figures for 1946 only because in 1955 PIB ceased reporting net radio figures. It is only a partial picture of advertising expenditures in other respects as well: (1) The PIB figures for network tv in 1955 include gross time only, no costs of production. (2) Spot tv and spot radio, the air media counterparts of newspapers, are not recorded. Spot radio spending by individual companies are not published, a condition which SPONSOR has long sought to remedy (see page 100). Spot tv figures, while they are now published by TVB, were not available until the last quarter of 1955. An index of the change addition of missing air media billings would make in the figures for companies above is provided by these totals: In 1955, network radio billed a SPONSOR-estimated \$115,000,000. Spot tv billings for 1955 totaled a SPONSOR-estimated \$295,000,000. Spot radio billings for that year were at a SPONSOR-estimated \$114,000,000.

1946

1956

RANK	ADVERTISER	NEWSPAPERS	MAGAZINES	NET RADIO	3-MEDIA TOTAL	RANK	ADVERTISER	NEWSPAPERS	MAGAZINES	NET TV	3-MEDIA TOTAL
1.	Procter & Gamble	\$3,723,937	\$3,612,483	\$17,319,744	\$24,656,164	1.	General Motors	\$62,582	\$260,405	\$140	\$102,678,879
2.	Sterling Drug	1,625,687	1,676,843	9,455,334	12,757,864	2.	Chrysler	24,055	1	172	50,696,624
3.	General Foods	2,076,634	2,794,126	7,713,191	12,583,951	3.	Procter & Gamble	7,946,306	11,972	263	33,822,228
4.	Lever Brothers	1,641,240	3,471,743	5,789,439	10,902,422	4.	Ford Motor	29,610,952	6,69	9,93	49,002,374
5.	General Motors	2,573,092	5,793,689	2,181,127	10,547,908	5.	General Foods	8,665	524	11,9	2,269
6.	Colgate-Palmolive-Peet	3,665,763	2,081,674	4,564,309	10,311,746	6.	Colgate-Palmolive	9,335,123	4,028	525	13,832,211
7.	General Mills	1,849,268	1,033,144	6,801,830	9,684,242	7.	General Electric	7,55	414	11,42	.86
8.	American Home Products	946,434	1,837,469	6,687,850	9,471,753	8.	Gillette	2,09	957	2,5	8,499
9.	Bristol-Myers	1,150,372	3,386,403	2,618,285	7,155,060	9.	American Tobacco	4,273,234	5,004	593	10,703,825
10.	Distillers-Seagrams	2,505,956	4,367,150	—	6,873,106	10.	Reynolds Tobacco	3,793,402	3,023	535	12,230,606
11.	General Electric	739,874	4,301,781	1,730,488	6,772,103	11.	Lever Brothers	7,672,939	1,63	515	9,444,52
12.	Schenley Distillers	1,697,464	3,422,623	1,232,669	6,352,756	12.	Distillers-Seagrams	9,810,168	7,656	469	17,446,637
13.	Miles Laboratories	168,230	325,349	5,837,803	6,331,382	13.	General Mills	3,908,4/3	3,912,298	9,456,259	17,277,030
14.	Ford Motor	841,352	3,919,112	1,534,667	6,295,131	14.	Amer. Home Products	2,469,658	2,257,291	9,249,054	13,976,003
15.	Reynolds Tobacco	892,616	2,663,036	2,616,594	6,172,246	15.	National Dairy Products	4,811,426	3,042,0/8	5,917,999	13,771,503
16.	Swift	1,346,973	2,844,196	1,865,658	6,056,827	16.	Campbell Soup	2,344,703	6,343,190	3,885,385	12,573,278
17.	Liggett & Myers Tobacco	270,591	1,733,854	2,734,140	4,738,585	17.	National Distillers	6,715,088	5,277,958	11,943,046	11,943,046
18.	American Tobacco	1,489,215	1,047,917	2,090,894	4,628,026	18.	Bristol-Myers	2,384,543	3,616,053	5,023,135	11,023,731
19.	Standard Brands	817,599	1,689,290	2,017,976	4,524,865	19.	Liggett & Myers Tobacco	1,569,970	1,927,360	7,430,797	10,928,127
20.	Borden	1,162,577	2,133,835	1,189,957	4,486,369	20.	Studebaker-Packard	6,025,371	2,745,966	1,547,954	10,319,221
21.	Quaker Oats	1,343,081	512,471	2,425,474	4,281,026	21.	P. Lorillard	726,813	2,627,891	6,446,082	9,800,786
22.	Campbell Soup	9,308	1,695,040	2,491,030	4,195,378	22.	Schenley Ind.	5,925,590	3,523,550	9,449,140	9,449,140
23.	National Distillers	1,164,224	3,015,714	—	4,179,938	23.	Goodyear Tire & Rubber	2,110,507	5,058,121	2,195,411	9,391,039
24.	Philip Morris	899,991	986,004	2,280,443	4,166,438	24.	Pillsbury Mills	1,608,694	2,189,487	5,291,324	9,089,505
25.	Coca-Cola	977,264	1,083,935	2,011,405	4,072,604	25.	Swift	3,185,454	1,602,115	3,910,214	8,697,783
26.	National Dairy Products	954,194	1,313,726	1,702,684	3,970,604	26.	Westinghouse Electric	2,514,967	1,751,532	4,392,870	8,632,369
27.	Kellogg	550,359	364,413	2,791,967	3,706,739	27.	American Motors	3,376,354	2,000,861	3,030,253	8,407,468
28.	Eversharp	783,241	1,046,193	1,854,772	3,684,206	28.	Radio Corp. of America	2,365,379	4,226,167	1,734,456	8,326,002
29.	Lambert	1,185,967	2,116,751	295,901	3,598,619	29.	Borden	1,855,566	2,188,370	4,255,206	8,299,142
30.	Andrew Jergens	709,967	1,298,123	1,511,238	3,519,328	30.	Philip Morris	4,805,642	2,214,691	1,256,250	8,276,583
31.	Brown & Williamson Tob.	1,144,886	64,265	2,128,653	3,337,804	31.	Standard Brands	2,884,460	3,689,876	1,551,016	8,125,352
32.	Hiram Walker & Sons	811,491	2,445,065	—	3,256,556	32.	Coca Cola	2,775,109	1,761,375	3,012,362	7,548,846
33.	Texas Company	205,790	1,678,525	1,093,318	2,967,633	33.	Amer. Tel. & Tel.	429,628	7,018,971	7,448,599	7,448,599
34.	American Tel. & Tel.	2,066,148	807,990	2,874,138	—	34.	Kellogg	1,355,155	1,308,257	4,669,869	7,333,281
35.	Carter Products	658,875	540,317	1,662,780	2,870,018	35.	Du Pont de Nemours	1,011,280	5,278,670	790,609	7,080,559
36.	R.K.O. Radio Pictures	268,200	2,555,553	—	2,823,753	36.	Quaker Oats	2,592,870	2,662,109	1,674,104	6,929,083
37.	Socoニー-Vacuum Oil	321,208	1,625,751	864,922	2,811,881	37.	Armour	3,407,594	1,539,669	1,609,374	6,556,637
38.	War Assets Admin	2,510,173	185,599	—	2,695,772	38.	Natl Biscuit	3,528,133	420,158	2,548,322	6,496,613
39.	Chrysler	503,038	1,852,187	336,672	2,691,897	39.	Nestle	2,772,989	1,741,614	1,760,274	6,274,877
40.	Manhattan Soap	305,198	178,715	2,186,698	2,670,611	40.	Johnson & Johnson	1,714,839	3,406,105	1,133,907	6,254,851
41.	P. Lorillard	552,337	469,090	1,605,893	2,627,320	41.	Sterling Drug	2,552,622	2,111,935	1,414,63	6,079,170
42.	Philco	182,109	573,890	1,806,230	2,562,229	42.	Intl. Cellucotton	2,077,914	3,052,955	914,648	6,045,517
43.	Libby, McNeill & Libby	411,116	527,442	1,609,684	2,548,242	43.	S. C. Johnson & Sons	872,729	1,564,766	3,524,450	5,961,945
44.	U. S. Army Recruiting	1,083,053	648,555	783,581	2,515,189	44.	Carnation	1,671,578	2,416,557	1,749,928	5,838,063
45.	U. S. Rubber	198,692	1,542,513	725,685	2,466,890	45.	Eastman Kodak	1,030,386	2,557,892	2,056,147	5,644,425
46.	Gillette Safety Razor	572,769	601,465	1,185,245	2,359,479	46.	Scott Paper	275,272	1,548,509	3,573,004	5,378,785
47.	Goodyear Tire & Rubber	104,367	2,235,647	—	2,340,014	47.	Texas Co.	1,125,092	2,361,843	1,777,203	5,264,138
48.	B. F. Goodrich	24,836	1,802,607	481,472	2,308,915	48.	Firestone Tire & Rubber	1,331,551	2,291,212	1,561,750	5,184,513
49.	DuPont de Nemours	67,936	1,492,933	686,592	2,247,461	49.	Hiram Walker, Cooderham & Worts	2,74	618	2,355,042	5,129,660
50.	Doubleday, Doran	1,246,216	979,733	—	2,225,949	50.	Gulf Oil	2,495,161	396,918	2,162,585	5,054,664
51.	Prudential Insurance	8,462	441,725	1,770,158	2,220,345	51.	Helene Curtis	1,663,714	1,178,269	2,129,197	4,971,180
52.	Armour	599,249	1,390,298	196,124	2,185,671	52.	Hunt Foods	2,645,666	2,061,119	4,706,785	4,670,849
53.	Parker Pen	605,109	832,303	714,353	2,151,765	53.	Warner-Lambert	793,691	1,774,568	2,102,590	4,548,820
54.	Nash-Kelvinator	262,629	1,278,933	608,700	2,150,262	54.	H. J. Heinz	969,949	1,480,302	2,098,569	4,461,053
55.	Pennsylvania R. R.	650,429	1,478,959	—	2,129,388	55.	Revlon	685,252	890,976	2,884,825	4,293,457
56.	Radio Corp. of America	181,226	1,346,210	600,224	2,127,660	56.	Serutan	429,135	4,252	3,860,070	4,293,457
57.	Carnation	293,774	373,670	1,453,258	2,120,702	57.	Best Foods	1,661,495	958,222	1,660,916	4,280,633
58.	R. S. Semler	—	877,205	1,231,278	2,108,483	58.	Avco Mfg.	1,016,306	1,666,664	1,582,420	4,265,390
59.	Firestone Tire & Rubber	22,008	1,289,318	791,244	2,102,570	59.	Philco	990,716	1,504,542	1,758,955	4,254,213
60.	Curtis Publishing	941,126	187,930	971,883	2,100,939	60.	Sperry Rand	168,673	2,004,552	1,910,957	4,084,182
61.	Ralston Purina	154,909	471,819	1,471,133	2,097,861	61.	Jos. Schlitz Brew.	706,432	1,076,055	2,272,776	4,055,263
62.	8. T. Babbitt	90,488	2,932	1,927,300	2,020,720	62.	Miles Labs.	273,771	734,650	3,039,440	4,047,861
63.	Corliss Lamont	581,700	14,616,2	—	1,997,862	63.	Monsanto Chemical	2,163,223	1,382,715	489,894	4,035,832
64.	International Cellucotton	300,991	1,648,440	—	1,949,431	64.	Chesebrough-Ponds	1,444,949	1,314,206	1,186,365	3,945,520
65.	International Harvester	100,806	1,223,353	609,92	1,933,951	65.	Brown & Williamson Tob.	757,051	941,440	2,171,911	3

an overhauling of the distribution process and the introduction of hundreds of frozen products. Frozen fruit juices fought through advertising for a fast growing market, with such air-advertised brands as Minute Maid, Flamingo and Snowcrop among the leaders. Soon following were the frozen prepared foods and a huge extension of the frozen vegetable market. The battle for leadership was on and advertising dollars poured forth in terms of many millions from this source alone. And still another post-war item in the grocery field that contributed its own heavy largess to advertising was instant coffee.

Referring strictly to tv, the power of demonstration proved to be the very thing the doctor ordered for the beauty aid field. Revlon, Toni, Helene Curtis, Hazel Bishop, Coty, Max Factor, Mme. Rubenstein and Avon emerged as appreciable spenders, some network, others, in spot. Advertising, with the accent on tv, also gained heavily from the male toiletry field, especially with the emergence of the canned lather. Deodorants in all forms hit the market in quick profusion and the consumer target was extended to the less gentle sex.

In the drug field the story of booming ad expenditures was quite similar. Two outstanding examples are Block and Pharmaceuticals, Inc.—both outstanding users of television. Pharmaceuticals has budgeted almost \$12 million for network tv alone for the current fiscal year.

Came the marketing revolution and the reaction as to their particular role in it was quite mixed among the agencies. Some were quick to realize the import of this great change in America's economic pattern and staffed themselves with experts in distribution and field selling problems.

One agency, in particular, McCann-Erickson, latched onto the marketing bandwagon with complete enthusiasm and unstinted expense. Marion Harper, Jr., became a sort of Elijah in association speeches and new-account pitches, declaring that the emergence of the super market as the prime retail channel and other distribution factors required (1) a reorientation of thinking in advertising and (2) a closer relationship between the client and the agency in marketing planning and strategy.

Harper also was quick to recognize the role that television was to play in

this distribution revolution. Consumers, he argued, had to be everlastinglly pre-sold before they stepped into that super market. And within that concept there obviously lies the reason why McCann-Erickson rates among the very top in tv agencies; it looks like an \$80-million billing in that medium alone this year.

Among the other agencies that cottoned more or less quickly to the idea that guidance or marketing problems had become an agency function were BBDO, William Esty, Lennen & Newell, SSCB, Benton & Bowles, Leo Burnett, Cunningham & Walsh, and K&E. A few of the major packaged-good agencies apparently still prefer the old form of client-agency relationship: create advertising that will successfully sell good and stay clear of his distribution and manufacturing problems. Meanwhile more and more leading manufacturers of consumer products are realigning their top management structure so that authority over advertising falls within the purview of the marketing director.

In brief, it has been a 10-year span of brilliant progress for advertising as well as the American economy.

This 10-year period has also witnessed conspicuous changes in the sources of program creativity and control. In 1946 the agencies were still the main fount of sponsored network programming, even though the networks themselves and independent packagers were making a determined bid to capture a substantial share of this field. Still in bloom was the era of such agency showmen as the late John U. Reber (JWT), the late Arthur Pryor (BBDO) and Myron Kirk (Kudner). Also the amazing soap opera assembly line, presided over by the nonpareil Frank and Anne Hummert—who, along with Irna Phillips may be credited with converting daytime radio into an advertising empire of its own.

However, 1946 marked the end of another era in radio advertising—when heads of sponsoring companies maintained a strong hand in the selection and producing of programs. George Washington Hill, who died in September of that year, was of that tribe in a class by himself. Hill not only determined the format of *The Hit Parade* but kept a constant check on the musical numbers that went into the show and the band's maintenance of that fast and hard-hitting tempo, which became the program's trademark.

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Yes, send me the new weekly SPONSOR for:		
<input type="checkbox"/> 52 weeks	\$10	
<input type="checkbox"/> 104 weeks	\$16	
<input type="checkbox"/> 156 weeks	\$20	
Name		
Company		
Address	<input type="checkbox"/> Home Office	
City	Zone	State

— — — — —

KMOD MODESTO

delivers California's
Modern Metromarket
with a billion dollars
in spendable income.

**KMOD's balanced
programming appeals
to Californians who
like MODERN Radio.**

**ABC Network plus
Local News
Local Personalities
Local Sports
Local D J Programs**

KMOD—MODESTO CALIFORNIA

Represented by
Headley Reed Company

*Anyone for
peanuts?*

**In Eastern North Carolina,
it's nearly everyone for
peanuts when you use
WNCT!**

With a Class D 20-second "10 Plan," the cost per thousand is only 30¢!

If that's too much to shell out, then try a Class D 10 "10 Plan" for a cost per thousand of 15¢.

Whether your budget is peanut-size or elephant-size, your best buy is WNCT . . . first in every minute of every hour of every day . . . day and night, according to the Jan. '56 Telepolis of 19 counties, Eastern Carolina's No. 1 TV Station.



Notably among the other industrialists who took a personal hand in the company's radio programs were Henry Ford and Harvey Firestone. Ford's own preferences were for the nostalgic and old-time spiritual observance, while Firestone leaned toward the cultural and the bigname artist.

In terms of creativity and control, programming slipped out of the hands of the agencies over this 10-year period. The finishing touch was due not so much rising under-the-line costs and economies of maintaining expensive production staffs but their inability to compete with the lavish, Ziegfeldian thrusts dealt by Pat Weaver via NBC. With but one outstanding exception, it wasn't long before agencies ceased to function as programming creators and producers. The exception was J. Walter Thompson.

Another era which started back in 1932 when the agencies were the developers and the producers and the networks merely the carriers—had come to an end.

THE AGENCY RETURN

(Continued from page 29)

NBC were late closing out their fall sales compared to previous years, partly because of the extra competition. Therefore clients had a chance until much later than last year to get their shows on the air.

• Agencymen expect to see more time periods opening up in Jan. than usual. Partly because the audience is pulled in three directions and also because there were no unusual program innovations on network this year, ratings have been disappointing to some clients. P&G and General Foods, for instance, are looking for co-sponsors on their new shows.

Agencies are hiring programming men: Getting enough top-flight tv personnel is a problem in agency tv departments right now. But there are a number of agency tv producers and department heads who could head up network programming operations. After all, Pat Weaver, Hubbell Robinson and Bob Lewine, to mention just three of the outstanding creative network personalities, all came out of agencies. Now agencies are trying to attract men of this caliber back in.

"Of course, having shows staff-directed and staff-produced has handicaps beyond the problem of getting

Participations Available in 580 Warner Bros. Films on KCRA-TV



KCRA-TV has just made the biggest film buy in the Sacramento TV market—**580 WARNER BROS. FILMS**.

This means bigger audiences... greater entertainment, selling more products on clear Channel 3.

Add to this the Columbia Screen Gems and General Teleradio packages already on KCRA-TV, and you come up with the four highest rated* participating movies in Sacramento:

PROGRAM	Avg. ARB Share	Avg. ARB Rating
VALLEY PLAYHOUSE (Mon.-Fri., Follows "Queen for a Day")	74.4%	12.4
THREE STAR THEATRE (Fri., 10:30 p.m. Sat., Sun., 11 p.m.)	59.4%	9.5
MOVIE FOR A SUNDAY AFTERNOON (Sunday, 4 p.m.)	49.5%	18.4
CAPITOL THEATRE (Saturday, 5:30 p.m.)	39.1%	10.6

Dominant film programming...one more reason why KCRA-TV is the highest rated NBC station in the West.

*All ratings from
Sacramento Television Audience
ARB: June 2-8, 1956

KCRA-TV CHANNEL 3

SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power

Basic NBC Affiliate

represented by
Edward Petry & Co.

LARGEST SAMPLING OUTSIDE U. S. CENSUS

COMPLETE RESEARCH SERVICE

—an extension of advertisers' and agencies' own research departments—providing many "custom-made" surveys for stations, networks

Pulse's established monthly interviewing in the home makes it possible for you to obtain special surveys of wide variety, expedited confidentially, with speed and economy.

Inventories in the home Pulse staff interviewers enjoy unique entree for getting current data from pantry, refrigerator, and medicine chest purchases—or the complete range of major household appliances and automobiles. Purchases are actually seen and verified.

Product marketing assistance New models, new products, new usage, before-and-after comparisons; preference voting; dealer outlet experience; income available for rental or purchase; price levels and pricing policies.

Credibility studies How understandable and *believable* are your TV commercials? Radio and print-copy claims? How *sales-effective*? What elements are ham-stringing consumer-acceptance? Pulse works directly with advertisers or their agencies—to provide usable, constructive help for creative team cooperation. Pilot-testing, full-run, a 100% confidential service.

Program Profile Studies Too often a show is dropped, just when it is beginning to click. Pulse interviewing in depth, utilizing scientific techniques of question-asking and questionnaires—documents the facts and gives evidence of true show potential, or reveals it as a dismal flop! Developed for network usage, a life-saver in critical situations. Inform exactly what must be done to improve a show under *natural* conditions of viewing and listening.

Over-night, large-sample reports PERSONAL COINCIDENTAL INTERVIEWING from minimum-samples of 1,500 families visited right while a show is telecast, can give you complete ratings, audience composition, and audience reaction, the *very next morning*... the fastest *authentic-information, available* from large-scale, fool-proof samples that are *Pulse-validated in every respect*.

Pulse area studies for radio television eliminate any doubtful claims or guess-work about the true picture of any station's marketing effectiveness. The TV or radio coverage of *actual usage*—not engineering data—are convincing sales ammunition for stations and reps.

CPA's—Cumulative Pulse Audience surveys show the total homes reached by each station—daily, weekly—for the usual periods, and the plus of *post-midnight viewing and listening*. TOTAL AUDIENCE—in-home and *out*—a certified performance audit of each family interviewed, including *all* members of the family.

Obey that impulse—get in touch with Pulse right now while you scan this. Just phone Judson 6-3316 or write.

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

PULSE, Inc., 15 West 46th St., New York 36
Telephone: Judson 6-3316

IN LOS ANGELES — 6399 WILSHIRE BOULEVARD — WEBSTER 1-2412

good people and being able to afford paying them," says George Wolf, tv and radio head of Ruthrauff & Ryan. "I think the agency supervisor or producer is in a stronger and more flexible position if he can tell the package to get a different director for the show, rather than having to fire a staff man. In doing the entire production on staff, the agency risks having an unwieldy, costly and demoralizing unit within the department, like having an independent package unit within an agency. Consider just the effect upon commercials producers, for instance. These men are permanents who keep relatively regular agency hours. Program producers can't be squeezed into a mould."

The need to maintain a large and permanent show production staff makes it unlikely that agencies will rush into actual show packaging. While network television as a whole tends to favor the large agency over the small, a sudden need for agencies to produce shows would make it difficult if not impossible for any but the top 10 or 15 agencies to handle live network programming.

Even producing shows within the agency need not mean carrying a continuous and staggering additional payroll.

"The networks don't have a Leland Hayward on payroll year-in-year-out," says McCann-Erieckson v.p. Terry Clyne. "And the top talent among producers and directors as well as among performers prefer maintaining some independence and flexibility. So there's really little difference between having the network hire a producer of this caliber or the agency doing so for the client. In either case, such a man is called upon to do one specific job. No agency could afford to have him permanently available."

Yet, while most agencies agree that men of that caliber would be called upon for special shows only and charged off to the client, they do recognize the growing need for agencies to have competent producers and directors on staff, comparable to the permanent network staffs in background, if not in numbers.

"I don't see how you can be responsible for a show, if you're not on top of it, and after all, the agency is responsible whether it's packaging the show or supervising it," says Tom Lewis, newly appointed tv and radio v.p. of C. L. LaRoe Co. Lewis is

an example of the type of background agencies seek among tv toppers these days. He has his own independent packaging company on the West Coast and produced and wrote features as well as tv shows.

"Agencies that are too small to have men with show business experience permanently on staff, may be hiring consultants to represent them and their clients when it comes to creating and developing shows for clients," Lewis suggests. "But certainly, for their commission, clients are entitled to having their agencies fully responsible for their shows. And an agency can do this only if it has top-level people available to it who can handle the talent and the packagers."

Show control won't be financial: Most agencymen feel that the risk of show investment would be too great for agencies to undertake, although some agency tv v.p.'s have speculated that such a hold on a client's show would be strong protection for their accounts.

Generally, however, agencies feel that it might be too big a price to pay for keeping an account. When a client's show is successful, he usually tends to stay with the agency that bought or developed the program anyhow. An outstanding exception to this rule-of-thumb, which has given many an agency tv v.p. pause for thought, is the case of Revlon and *The \$64,000 Question*, which Walter Craig of NC&K helped shape into its final form. Yet, despite the show's immediate success, the client pulled out the show and gave the account to BBDO; Revlon, how-

ever, has control of the show.

In the old radio days, of course, agencies frequently not only packaged, but owned title to shows. The long hold they had on the very show idea is again illustrated by *The \$64,000 Question* which still pays royalties to Milt Biow, original owner of the radio show on which the tv program was based.

"When this agency creates a show or conceives a show idea, we turn it over to the client," says SSCB tv-radio v.p. Phil Cohen. "But that's individual agency policy. Actually, joint financing is conceivable. After all, many so-called network shows are combination packages jointly financed by stars and talent agents along with the networks."

Of course, there have been many examples of agencies financing and owning film shows: Wm. Esty owned *Man Against Crime* and *The Hunter*, JWT owned *Foreign Intrigue*.

Agencies want networks in programming: What kind of quality will agency production bring to the networks? Opinion on this subject runs the gamut from total condemnation of the agencies by outsiders to citing them as defenders of programming innovations and culture. Essentially, most agency tv heads want as many programming sources as possible. No one segment of the industry controlling all programming would be healthy.

"If agencies alone controlled shows, the small client might be tempted to put on *Who Hit Nellie?* on a \$1000-production budget, and trust to the time slot to deliver the ratings," says

Myron Kirk, Kudner tv and radio v.p.

He agrees with the majority of top agency tv executives that the networks should maintain a degree of control to protect the public interest. Many agencymen add that networks are better suited to do such major projects as *Today* or *Home* which are to be sold on a participation basis. If the nets withdrew from production, they feel, it would be tougher for small advertisers to buy into suitable vehicles.

"Agencies don't have the opportunity to do things like *Playhouse 90*," he says, "Because they can't afford the investment in a staff. The networks have to do bigger-scale innovations."

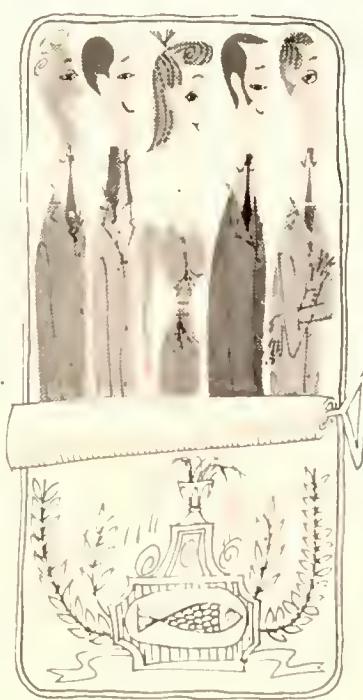
Most top agency tv executives are participating in show production in some way today. However, there's a strong minority of agency tv heads who still feel the agency should not enter show production. This group says the main programming function of the agency is creative and economic buying of packages.

"The agency's primary job is advertising, not show production," a Cunningham & Walsh tv and radio director Ed Mahoney puts it. "The networks are producing programming jointly with packagers, and now the major Hollywood studios are likely to enter tv program production on a large scale. In other words, an agency can buy from more and more sources and buy wisely for its clients, without getting out of the business of advertising and into show packaging itself."

Among most top 20 tv agencies, however, the trend is strongly the other way—toward show control. ▀

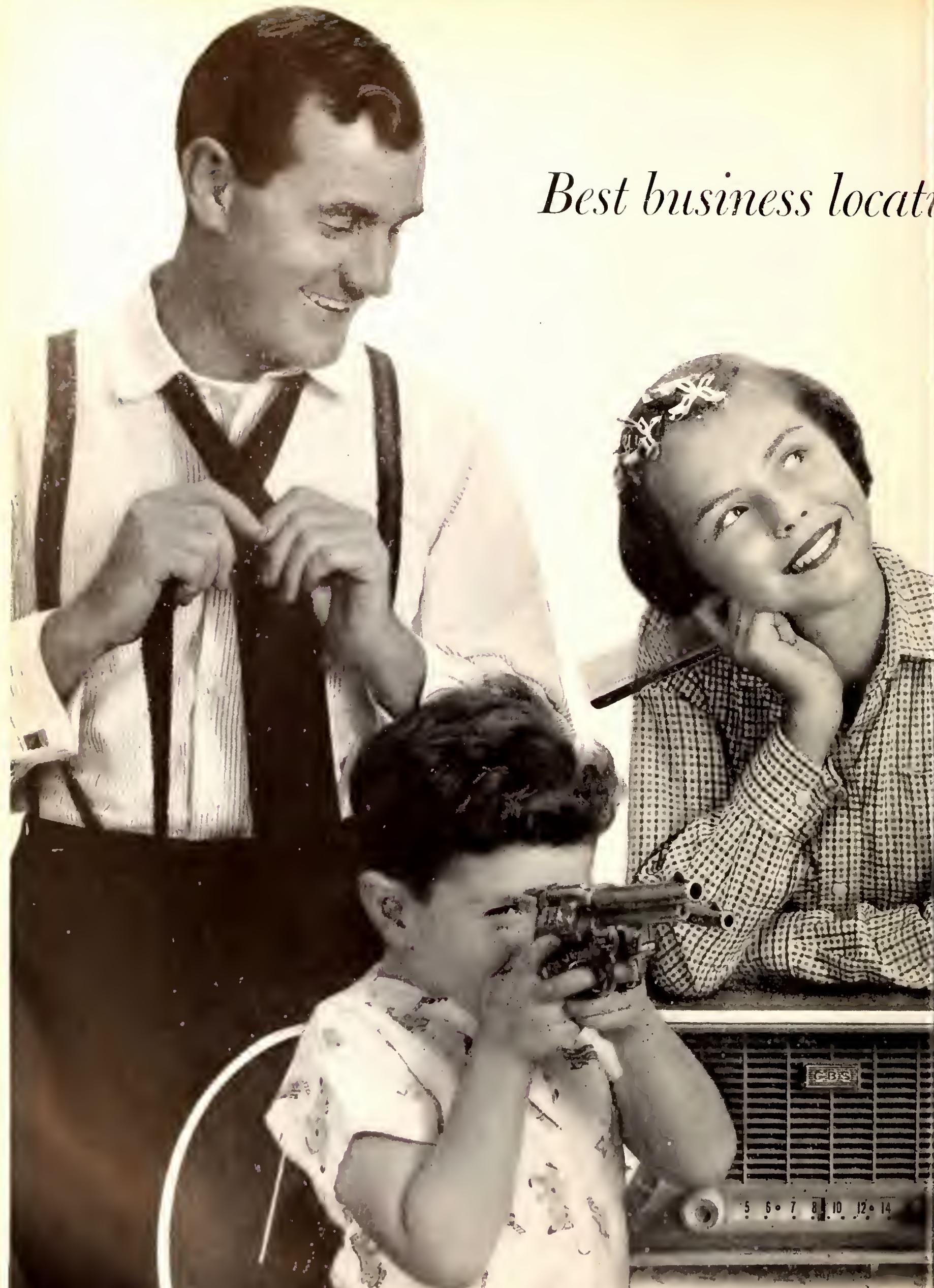
Packs 'em in!

wxix's Twelve Plan packs in so many customers at low cost that even herring packers are amazed. The producers of Ma Baensch Herring "needed frequency of impact, package identification and emphasis on brand name." Their agency reports: "All these goals were achieved through the Twelve Plan on wxix, which has resulted in increases in total sales, in the number of retail placements, and in the frequency of purchase by retailers. A healthy progress at all levels!" Let us show you how low-cost wxix can pack 'em in for you.



CBS Owned - Channel 19 - Milwaukee
Represented by CBS Television Spot Sales

Best business locati





New York

BUSY THOROUGHFARE?

Brother, WCBS Radio is just about the busiest "thoroughfare" in the world's busiest city. In fact, listeners to WCBS consistently place more WCBS programs on the list of Top Ten local daytime participating shows *than all the other New York network stations combined.*

WELL-TO-DO NEIGHBORHOOD?

The facts: families in metropolitan New York have an effective buying income of almost \$29 billion yearly—11% of the nation's total. And, in addition, more people in New York's vast, fast-spending, keep-up-with-the-Joneses suburban area listen to WCBS Radio than to any other New York station.*

TOP SALESPeople?

Nationally-known local performers on WCBS (Jack Sterling, Jim Lowe, Martha Wright, Galen Drake, Lanny Ross, John Henry Faulk, Herman Hickman and Bill Leonard) carry your sales message far beyond studio confines—to local supermarkets, client sales meetings, high school dances—and everywhere they go, they're building bigger audiences, making new friends, more customers for the products they advertise.

SOUND INVESTMENT?

It sure is. Ask any of the satisfied advertisers who come back, year after year, to WCBS Radio, knowing that more New Yorkers tune in every week to WCBS than to any other station.* Get your product up for sale in the best business location in New York. For availabilities and details, call CBS Radio Spot Sales, or Buck Hurst, at PLaza 1-2345.

WCBS RADIO

New York • 50,000 watts • 880 kc

FIRST IN A SERIES . . .

Did you
know THIS
about
Salt Lake?



Cuyahoga County, Ohio, is Indian territory . . . and Salt Lake used to be . . .

But today, the great Salt Lake market is a trading and listening area of 1,617,200 prospering people . . . more than Cleveland and all of Cuyahoga County.

Big as it is, the great Salt Lake market is effectively unified by unique distribution methods and one powerful, persuasive radio station.

*Those in the KNOW
buy **KSL** radio*

CBS for SALT LAKE CITY • 50,000 WATTS

The Cleveland Indian

Sources-Nielsen, Sales Management

Mr. Sponsor

Wendell D. Moore: Dodge radical

"In Detroit we don't talk about calendar years, we talk about model years," says Dodge advertising director, "Pete" Moore.

Moore came to Dodge in The Model Year 1955, as part of the car maker's new era of young men. He's a tall, heavy-set man in his late thirties, with prematurely grey hair. In auto ad circles he's known as a radical, for encouraging the unusual in advertising.

"We're in tv more heavily than any other make of cars," Moore told SPONSOR. (He emphasizes use of network tv despite Dodge's comparatively low budget among car manufacturers.) "Some \$6 million of our \$10 million factory sponsored ad budget this year is in network tv, with our two hour-long Lawrence Welk shows on ABC TV."

The Saturday night *Lawrence Welk Show*, with its heavy follow-



ing among people over 30, has been producing Dodge sales at a cost-per-1,000 commercial minutes well under \$2 since its debut in July 1955. Encouraged by the bandleader's national success, Dodge and its agency, Grant Advertising, Detroit, built another show around Welk specifically aimed at the younger crowd. This Monday night show, *Lawrence Welk's Top Tunes and Talent*, started 10 October 1956, cosponsored by Dodge and Plymouth (through Grant).

The shared sponsorship brings Moore together once more with another young man in automotive. Jack Minor, recently appointed Plymouth sales v.p. The two men met originally in 1952 when they worked together on the Dodge account at Grant Advertising.

"Jack was in account work and I was media director," says Moore. Minor brought Moore to Dodge within a year of becoming Dodge ad director. "Agency experience has been a big help to me in knowing what to expect from the agency and what's unrealistic. For

Don Lee's Do-it-yourself Hints



Mutual
DON LEE
RADIO

1313 North Vine Street
Hollywood 28, California

With its population almost 18 million, and with its very high per capita income, you can paint a beautiful sales picture of the Pacific Coast, if you reach all the people. No matter what other media you may use, Don Lee (and only Don Lee) with its 45-station radio network, will add the broad base you need for complete coverage of the Pacific Coast.

DON LEE IS PACIFIC COAST RADIO

Represented nationally by H-R Representatives, Inc.



IN AND AROUND
COLUMBUS, GEORGIA

CHANNEL 4 CBS
WRBL-TV 4 ABC

PREFERRED
VIEWING *

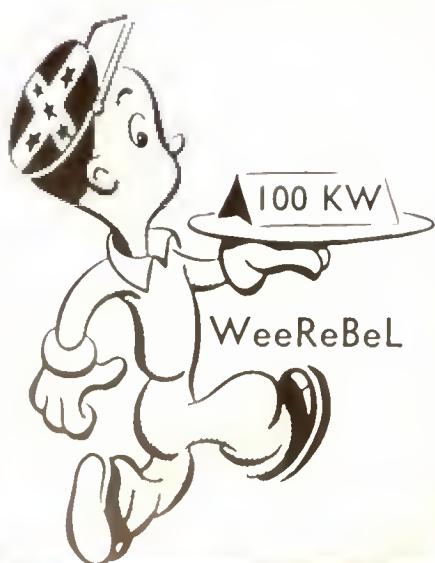
11-COUNTY AREA - NOV. '55

402 of 404

METROPOLITAN FEB. '56

298 of 416

* COMPETITIVE QUARTER HOURS
WEEKLY TELEPULSE



CALL HOLLINGBERY CO.

instance. I like to see the agency's top creative people involved in producing our show. After all, they helped shape it into its successful network format from the original local dealer show on KTLA. But I don't think they should go into the business of packaging the program with all the necessary extra production personnel on staff."

The automobile adman is different from a drug or food adman, Moore told SPONSOR. He was walking through the Dodge plant at an athletic pace, moving well ahead of the car frames rolling alongside.

Workers welded, hammered, fit parts onto the skeleton up to the point on the assembly line when various color bodies were dropped upon the frames moving by at two to three miles an hour. Moore was oblivious to the thunderous noise of metal being worked all about him, watched various processes with fascination and discussed technical problems with men in the plant. At three, a shrill siren announced the shift change.

"You can't sell cars without knowing how they're made and why," he told SPONSOR. "A large proportion of our commercials, for instance, are demonstrations of Dodge engineering advantages. Obviously, the agency creative men have to understand them to translate them into visual sales messages."

The demonstration commercials include one showing a girl driving a Dodge over marine testing terrain alongside a huge tank. In another one, a man gets into a Dodge and drives off, right after the car has been dunked into and fished out of San Pedro Bay, California.

"The agency men spend a lot of their time here at the plant with us," says Moore. "I remember having to get up at the crack of dawn to get here for 8:00 a.m. meetings," he added with a grin. "Now I've got to do that every day."

Like most auto executives, Moore lives outside the sprawling city in suburbs some 20 miles from the plant. But he adds that at the famous Michigan clip "and in a Dodge" the distance is covered in "a matter of minutes."

Moore anticipates an eventual garage problem, when his younger son and daughter come of driving age. An enthusiastic golfer and "yard-putterer around the house," Moore finds he rarely sees home during the weeks preceding introduction of a new line.

"We've just had a series of 20 meetings around the country to introduce the 1957 'swept-wing' Dodge to dealers," Moore said. "I conducted five of those meetings myself, which meant a schedule of one day in Cincinnati, the next in Cleveland and so forth."

Last July Moore, together with Grant Advertising, made up a Do-It-Yourself kit to answer dealer advertising questions and provide them with ideas for local campaigns in all media. "We've got 500 field men who call on dealers and answer their questions. Now these field men can provide dealers with the kit as a further help toward creative use of all media, including local tv and radio."

Moore feels that the top admen of the future will have an increasing amount of air media background. His own experience had been heavily in timebuying on automobile accounts, and from 1952 onward, all media for Dodge at Grant Advertising.

Socially, Moore finds that he's also frequently with automobile agency men and ad executives. "Detroit's a big club town," he says. "People in the industry might get drunk together at their club, but the next day they'll be at each other's throats."



WABC-TV IS NEW YORK

More and more, WABC-TV is reflecting New Yorkers' habits and needs. It is an integral part of a complex living pattern that encompasses cliffdwellers and suburbanites.

Paced at a level that reflects the potent ascendancy of the network, WABC-TV is an entertainment and sales-producing medium that truly is New York in every way.

Channel 7

WABC-TV, New York **WBKB**, Chicago **WXYZ-TV**, Detroit

KABC-TV, Los Angeles **KGO-TV**, San Francisco

Owned and operated by the

American Broadcasting Company

BUILD YOUR OWN With These 52 Thrillin

CRIME DOCTOR

BOSTON BLACKIE

THE LONE WOLF

ELLERY QUEEN

THE WHISTLER

BULLDOG DRUMMOND

SCREEN GEMS, INC.



TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

711 FIFTH AVENUE NEW YORK N.Y.

MYSTERY THEATRE First Run Feature Films

HOLLYWOOD

MYSTERY

PARADE

Give 'em what they want! Mysteries are best sellers in books and magazines . . . big box office in motion pictures and on Broadway . . . and tops in TV! This unique package offers you not just ordinary mysteries, but includes the most famous of all fictional sleuths . . . portrayed by top Hollywood stars . . . *IN FEATURE LENGTH FILMS!*

You can't beat this great combination for capturing top TV ratings and more satisfied sponsors. Availabilities will be snapped up fast . . . don't waste a minute!



PHONE TODAY . . . BE ON THE AIR TOMORROW!

IN THE EAST
Ben Colman
Plaza 1-4432
New York, N. Y.

IN THE MIDWEST
Henry Gillespie
Franklyn 2-3696
Chicago, Ill.

IN THE SOUTH
Frank Browne
Emerson 2450
Dallas, Texas

IN THE FAR WEST
Richard Dinsmore
Hollywood 2-3111
Hollywood, Cal.

IN CANADA
Lloyd Burns
Empire 3-4096
Toronto, Can.

SPONSOR ASKS

Are box-top offers still effective on radio and tv?



Walter N. Thune, merchandising executive, Cunningham & Walsh, New York

Of course box-top offers are still effective on radio and tv. Only the degree and the nature of the effectiveness have changed.

It used to be that many premium offers relied solely upon radio and tv support for consumer response. Soap operas on radio in the '30's with their fabulous premium returns sparked the present-day premium hysteria in its many forms.

Today you'll usually find premium plans using a balanced media program employing five, 10 or more media on the same promotion. Printed media and point-of-purchase are getting credit for many returns which were motivated initially by radio and tv.

Any balanced premium media support program has to be tailored to the



"Not pulling as many boxtops"

audience to be attracted, the nature and type of the sponsoring product; and it has to be tied in with the product's basic marketing plan. So much emphasis is being placed today on merchandising achievements by using premiums rather than the number of box tops.

Premium promotions and contests in general regardless of media are not pulling as many box tops per promotion as heretofore. Reasons for this are as follows:

1. Total number of promotions has

increased to a record level, resulting in more box tops in the aggregate, but less per promotion.

2. The increase in new and revived types of sales promotion plans (particularly trading stamp plans, sweepstakes contests and retail store promotions) have shared the consumers interest.

3. The emphasis on merchandising goals, increase in readership, consumer good-will, merchandising of the advertising, etc.

4. The continued practice of a few companies in offering inferior merchandise as premiums or over-exaggerating premium claims. (Fortunately, the emphasis of the majority is on quality and value and the upgrading of premium promotions.)

5. Reluctance of new premium users to devote at least two-thirds of the supporting media to premium sell rather than product sell. Premium promotions do not generate their own steam. Since radio and tv are relatively expensive, many premium offers have either been sacrificed entirely for straight product sell or rushed through so quickly nobody knows what's being offered or how to get them.

Radio and tv support for premium promotions is particularly effective when used with the introduction of a new product or for securing new samplers for an established product. Used together with other media in a large, well-balanced media program, I'd say radio and tv's effectiveness remains high. Used alone, I'd proceed today with the utmost caution bearing in mind at all times the immediate objective and the ultimate effect of premiums on the sponsoring product's sales.

Nathan K. Steen, premium manager, Kenyon & Eckhardt, New York

The effectiveness of box-top offers appears to remain fairly constant and completely dependent upon how hot the specific promotion is and the advertising support behind the promotion. We have found, in our research, that when print media are employed in conjunction with a tv and radio schedule, respondents often selected



"Could not compete without boxtops"

the box number used on tv, although a print ad or a radio commercial may have actually sold the consumer on the write-in offer. The comparative results, therefore, can reflect a more favorable picture for television than is actually the case.

On a given promotion, we know that a tv campaign might draw "x" number of box tops; a radio campaign might draw "y" number. When both tv and radio are employed simultaneously in support of a promotion, the additional impact results in a box top return appreciably larger than the estimated returns from radio and television individually. The same holds true for print advertising. A combination of advertising media and point-of-sale support creates a consumer response cycle with total returns heavier than the sum of the individual media when used independently.

As for the effectiveness of tv and radio in pulling box top returns, manu-

facturers of many consumer products could not profitably compete today without box top promotions. It's one of many important merchandising tools. To evaluate the effectiveness of such promotions, one must first state the promotion's objectives. Usually, it's to create stronger product awareness among consumers and trade, sample the product among non-users, re-sell infrequent users and keep present customers loyal to the brand. In short, it's an aggressive sales action aimed at expanding a consumer franchise.

Researchers have devised measurements to determine just how effective commercials are. This, combined with actual box-top returns, when measured against stated objectives, determines how successful a promotion has been. You will find more box-top promotions are being aired today than ever before. We might conclude, therefore, that box-tops are pulling very well.

Walter A. Moultsk, Sales promotion dept., BBDO, New York

► Before attempting to evaluate the effectiveness of radio and tv as applied to the presentation and promotion of a premium offer, I would like to go on record as stating that no medium is dispensable. The success or failure of any promotion is directly related to the extent of coverage the offer receives. Consequently, any discussion of media must be approached in that vein.

For years, print media were the only effective means available to an advertiser desiring to get his product story across to the mass consumer market. The advent of radio gave this same advertiser still another selling tool with which to tell his story, and a most effective tool it was.



"Records broken in premiums industry"

Through its varied programming, exciting new personalities and up-to-the-minute reporting of news events, it soon began to exert an influence not only on our cultural habits, but on our buying habits as well. What does

(Please turn to page 92)

now **WOLF** is

FIRST in homes

Share of Radio Audience—C. E. Hooper, Jan.-April, 1956
(latest complete) 8 A.M.-10:30 P.M., Monday thru Saturday. Sunday Daytime, 10 A.M.-6 P.M.

TOTAL RATED TIME PERIODS	RADIO SETS IN USE	STATION A	STATION B	STATION C	WOLF	STATION E
	9.8	24.1	14.5	10.5	29.5	19.6

FIRST in cars

Car Listening—C. E. Hooper, November 1953 and April 1954 (Latest) (7:00 AM-7:00 PM, Monday thru Friday)

TOTAL RATED TIME PERIODS	RADIO SETS IN USE	STATION A	STATION B	STATION C	WOLF	STATION E
	34.5	14.9	16.6	11.2	35.2	21.5

FIRST in points of sale

Business Establishments—C. E. Hooper, October 1955 (Latest) (9:00 AM-5:00 PM, Monday thru Friday)

OVERALL	RADIO SETS IN USE	STATION A	STATION B	STATION C	WOLF	STATION E
	28.2	20.7	10.9	14.3	38.9	13.4

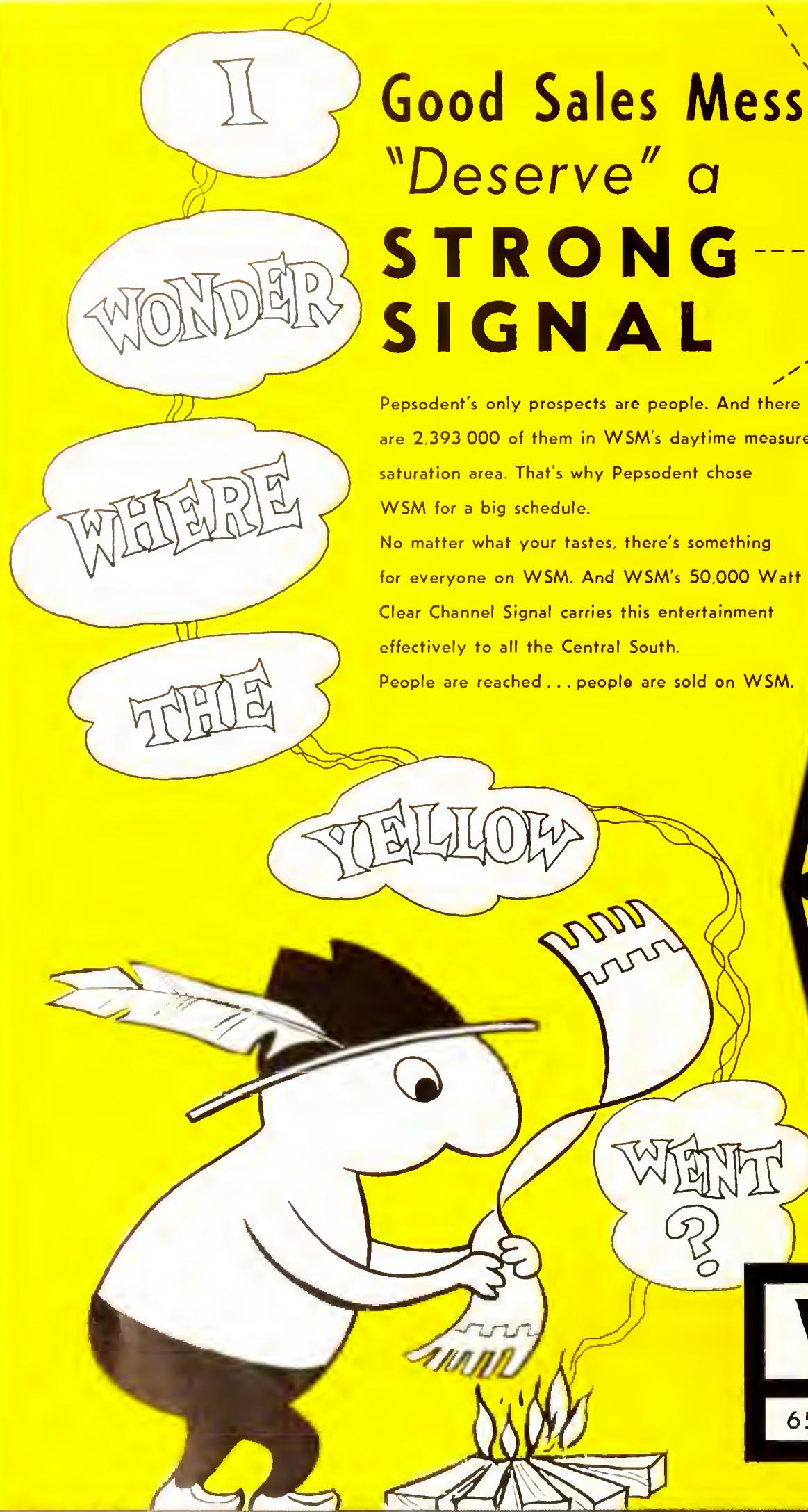
FREE: Write for copy of The Syracuse Inside Story, including complete market data, the latest (April-May, 1956) share of audience survey—complete breakdown from 7 A.M.-7 P.M.

RATING for RATING . . .
RATE for RATE . . .
in CENTRAL NEW YORK it's . . .



National Sales Representatives

THE WALKER COMPANY SYRACUSE, N. Y.



Good Sales Messages "Deserve" a **STRONG SIGNAL**

Pepsodent's only prospects are people. And there are 2,393,000 of them in WSM's daytime measured saturation area. That's why Pepsodent chose WSM for a big schedule.

No matter what your tastes, there's something for everyone on WSM. And WSM's 50,000 Watt Clear Channel Signal carries this entertainment effectively to all the Central South.

People are reached... people are sold on WSM.



WSM
650 ON YOUR DIAL

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bauer & Black, Chi	Burnett, Chi	CBS 45	Capt Kangaroo; W 8:05-8:10 am; 3 Oct; 8 wks
Bauer & Black, Chi	Burnett, Chi	CBS 55	Capt Kangaroo; Sa 9:35-9:45 am; 6 Oct; 8 wks
Hazel Bishop, NY	Spector, NY	CBS 135	Beat the Clock; Sa 7-7:30 pm; 22 Sept; 52 wks
Bon Ami, NY	R&R, NY	ABC	Aft Film Festival; M-F 3-5 pm; partics
Chrysler, Detroit	Mc-E, Detroit	ABC	J. L. Hudson Thanksgiving Day Parade; Th 10:15-11 am; 22 Nov only
Colgate, NY	Houston, NY	CBS 172	D. Edwards; F 6:45-7 & 7:15-7:30 pm; 5 Oct; 4 wks
Exquisite Form, NY	Grey, NY	ABC	Aft Film Festival; M-F 3-5 pm; partics
Ford, Dearborn, Mich	JWT, Detroit	CBS 109	Ford Star Jubilee; Sa 9:30-11 pm; 1 wk in 4; 6 Oct; 38 wks
G.E., Bridgeport, Conn	Y&R, NY	ABC	Bamberger's Thanksgiving Eve Parade; W 7-7:30 pm; 21 Nov only
Gen Mills, Mnpls	BBDO, NY	CBS 114	Burns & Allen; alt M 8-8:30 pm; 8 Oct; 6 Alt wks
Cerber, Fremont, Mich	D'Arcy, NY	CBS 97	Our Miss Brooks; alt W 2:15-2:30 pm; 17 Oct; 32 alt wks
Hartz Mtn, NY	Geo. Hartman, Chi	ABC	Circus Time; Thu 8-9 pm; partics; 4 Oct
Ideal Toy, NY	Grey, NY	CBS 55	Capt Kangaroo; Sa 10-10:15 am; 3 Nov; 7 wks
Knapp-Monarch, St. Louis	Frank Block, St. Louis	ABC	Famous Film Festival; Sa 7:30-9 pm; partics; 6 Oct
Lanolin Plus, Chi	Seeds, Chi	NBC 81	Break the Bank; Tu 10:30-11 pm; 9 Oct; 52 wks
Lever Bros, NY	JWT, NY	CBS 76	Garry Moore; alt M 10:15-10:30 am; 15 Oct; 52 wks
Lipton, Hoboken	Y&R, NY	ABC	Aft Film Festival; M-F 3-5 pm; partics
Ludens, Reading	J. M. Mathes, NY	CBS 55	Capt Kangaroo; Sa 9:45-10 am; 6 Oct; 26 wks
Mentholutum, Buffalo	JWT, NY	CBS 76	Bob Crosby; alt M 3:45-4 pm; 15 Oct; 26 wks
Miller Brewing, Milwaukee	Mathisson, Milwaukee	ABC	Wire Service; Th 9-10 pm; 3 Jan 1/2 hr alt wks
Norwich, Norwich, NY	B&B, NY	ABC	Aft Film Festival; M-F 3-5 pm; partics
Planters, Wilkes-Barre	Goodkind, Joice, Morgan, Chi	NBC 107	Eddie Fisher; W & F 7:30-7:45 pm; 5 Oct; 1 wk in 4 W&F
Plymouth, Detroit	Grant, Detroit	ABC	Ray Anthony; Fri 10-11 pm; 12 Oct
P&G, Cinn	Burnett, Chi	CBS 105	The Brothers; alt Tu 8:30-9 pm; 18 Sept; 52 wks
Rem-Rand, NY	Y&R, NY	CBS 154	Gunsmoke; Sa 10-10:30 am; 1 wk in 4; 20 Oct; 52 wks
Schick, Lancaster, Pa	W&L, NY	NBC 129	Dragnet; Th 8:30-9 pm; 18 Oct; 20 alt wks
Shulton, NY	Wesley, NY	CBS 132	See It Now; Su 5-6 pm 1 wk in 4; 7 Oct thru 2 Dec
Speedway Pet, Detroit	Doner, Detroit	CBS 6	Detroit Lions Pro Football; Su aft to concl; 30 Sept; 11 wks
Stand Brands, NY	Bates, NY	CBS 116	Godfrey Time; M 10:30-10:45 am; 1 Oct; 52 wks
Studebaker-Packard, So. Bend	B&B, NY	NBC 87	NBC News, M 7:45-8 pm; 29 Oct; 52 wks
Swift, Chi	Mc-E, Chi	ABC	Lone Ranger; Th 7:30-8 pm; alt wks
Sylvania, Buffalo	JWT, NY	CBS 92	Bucaneer; Sa 7:30-8 pm; 22 Sept; 52 wks
Union Underwear, NY	Grey, NY	ABC	Aft Film Festival; M-F 3-5 pm; partics
U.S. Rubber, NY	F. D. Richards, NY	ABC	Navy Log, W 8:30-9 pm; 17 Oct; alt wks
Welch, Westfield, NY	Rich. K. Manhoff, NY	NBC 47	Comedy Time; Tu 5:45-5:30 pm; 11 Oct Thru 29 Aug 1957

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Brown & Wm'son, Louisville	Bates, NY	CBS 117	Lineup; alt F 10-10:30 pm; 6 Oct; 52 wks
Carnation, LA	Wasey, LA	CBS 15B	Burns & Allen; alt M 8-8:30 pm; 1 Oct; 52 wks
CBS-Hytron, Endicott, Mass	Bennett & Northrop, Boston	CBS 101	Garry Moore; alt F 10:30-10:45 am; 12 Oct; 52 wks
Helene Curtis, Chi	Ludgin, Chi	CBS 96	What's My Line; alt Su 10:30-11 pm; 7 Oct; 52 wks
Lever Bros, NY	JWT, NY	CBS 76	Garry Moore, F 10:15-10:30 am; 5 Oct; 52 wks
L&M, NY	Mc-E, NY	NBC 129	Dragnet; Th 8:30-9 pm; 25 Oct; 20 alt wks
Miles, Elkhart, Ind	Wade, Chi	NBC 72	Tenn Ernie; Th 2:45-3 pm; 4 Oct; 52 wks
Miles, Elkhart, Ind	Wade, Chi	NBC 74	Queen for a Day; Th 4:15-4:30 pm; 4 Oct; 52 wks
Quaker Oats, Chi	WBT, Chi	CBS 81	Sgt Preston; Th 7:30-8 pm; 4 Oct; 52 wks
Rem-Rand, NY	Y&R, NY	CBS 98	What's My Line; alt Su 10:30-11 pm; 30 Sept; 53 wks
Sheaffer Pen, Ft. Madison, Ia	Seeds, Chi	CBS 124	The Brothers; alt Tu 8:30-9 pm; 25 Sept; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Lew Arnold	KTLA, LA, acting mgr	Same, gen mgr
Lee Batch	KTCA, LA, staff	KCSB, San Bernardino, acct exec-di
Thomas B. Boggs	free Inc mot pic consult	Film Creations, NY, sls rep
Dick Canaday	Ravalli Republican, Hamlin, Mo, ed	KCVO-TV, Missoula, sales manager, assistant to president
Gilbert H. Christon	Weed, Chi, acct exec	CBS Radio Spot Sls, Chi, sls develop
Mel Cooper	CKNW, New Westminster, BC, merch rep mgr	Same, promo mgr
Gene Denari	United Film Svc, Ind, sls rep	WNND-TV, So Bend, account executive
Richard Donner	Geo. Blake, NY, vp-prod	Signal Prod, NY, secy
Howard Duncan	WTVN-TV, Columbus, sales	Same, sales mgr
Jack Eisele	KGUL-TV, Galveston, pub rel dir	Screen Gems, New Orleans, sales representative
Lillian Eisenberg	Moore Publishing, NY, ed	ARB, press-pub rel dir
Sam Elber	WPEN, Phila, adv-promo-pub	WERE, Cleve, adv-promo director
Jon Farmer	WAGA, Atlanta, annr	Same, sales acct exec
George Fischer	NTA, Chi, acct exec	Screen Gems, Chi, mid-west sls rep
Henry Flynn	CBS Radio Spot Sls, gen mgr	KTLA, LA, asst gen mgr
Jack Goetz	KIT, Yakima, com mgr	Same, vp-gen mgr
Marvin Fraum	Screen Gems, NY, spot sales	Same, NY State rep
Roy George	KSLA-TV, Shreveport, op mgr	Screen Gems, New Orl, sales rep
Richard Gilbert, Jr.	KOY, Phoenix	KRUX, Phoenix, exec vice pres-general manager
Russell Gohring	WOHO, Toledo, vp-gen mgr	WPON, Pontiac, Mich, gen mgr
Kenneth Goldblatt	Charles Antell, Balt, advtng	Forjoe, NY, sales mgr
Charles Grant	Owen Bradley Orch, Nashville, musician	WKDA, Nashville, sales account executive
Charles Green	Geo. Blake, NY, exec prod	Signal Prod, NY, vp-treas
George Hankoff	Screen Gems, NY State rep	Same, mid-atlantic sales
L. Hamilton Holton	Lalley & Love, NY, prod mgr	Majestic Motion Pictures, NY, vp-prod
Jack House	Wm. Esty, NY, tv acct super	Screen Gems, NY, natl acct exec
Allan J. Hughes	CBS Radio Spot Sls, Chi, dir spec presentations	Same, NY, sales develop rep
Adolph N. Hult	MBS, NY, dir-bd member	Screen Gems, NY, sls develop dir
Elliott H. Johnson	FC&B, Chi, media analyst	A. C. Nielsen, Chi, asst mgr
Clifford M. Kirtland	Transcontinent TV, Buffalo, controller	Same, Treas-controller
Alan W. Livingston	Cal. Natl Prod, Hy, pres	NBC TV, head prog pac div

NEW AND RENEW

BROADCAST INDUSTRY EXECUTIVES *continued . . .*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Pierre Marquis	Screen Gems, NY, sales	Same, dir sls planning
Chet Messervey	WRCV, Phila, radio time sls	Same, local sls mgr
Robert C. Miller	KCRG-TV Cedar Rapid, sls mgr	CBS Radio Spot sales, Chicago, account executive
Ed Lytel	Western Adv., LA, vp am-tv	Wm. G. Rambeau, LA branch mgr
Clark Lobb	KALL, Salt Lake City, cont dir	Same, prog dir
Jim Murphy	KIT, Yakima, station mgr	Same, exec vp
Jack Nadeau	WCCO, Minneapolis, prog dir	RCA Rec Prog Svcs, Chi, hd central-nowest sls
Stephen John O'Connor	Guild Films, Phila, acct exec	Screen Gems, Chi, sls rep
John O'Keefe		NBC, publ dir owned NY statns
Walter G. Purcell		WNND-TV, So Bend, acct exec
Jack Purves		CBS TV, sports sls mgr
Russ Raycroft		Wilding Pic Prod, NY, tv dir
J. R. Ritenour		Modern Teleservice, NY, pres
John C. Schulz		ABC Radio, Chi, centr div sls acct exec
Phil Stone		Same, exec vp
Ed L. Teer		Same, gen mgr
George Tompkins		Signal Prod, NY, pres
Fred von Stade	WTVN-TV, Columbus, com co-ord	Same, sales
Harold W. Waddell	WRCV, Phila, sales mgr	Same, sales dir
Ted Walworth	WRCV-TV, Phila, sales mgr	Same, sales dir
Patty Warren	Zibart's Bookstore, Nashville, record dept head	WKDA, Nashville, sls acct exec
Evelyn Wiggins	Wm. G. Rambeau, San Fran, asst mgr	Same, mgr
Howard E. Williams	W. B. Donner, Balt, net coord-acct exec	WBAL, Balt, prog mgr
Bernard T. Wilson	WTWI, Belleville, Ill, pres-gen mgr	A. C. Nielsen, Chi, acct exec
Richard T. Wittwer	Gen Teleradio, Chi, mgr	ABC Radio, Chi, center div sls acct exec
William R. Wyatt	A. C. Nielsen, Chi, vp-dentr div mgr	Same and dir Chi office

ADVERTISING AGENCY PERSONNEL CHANGES

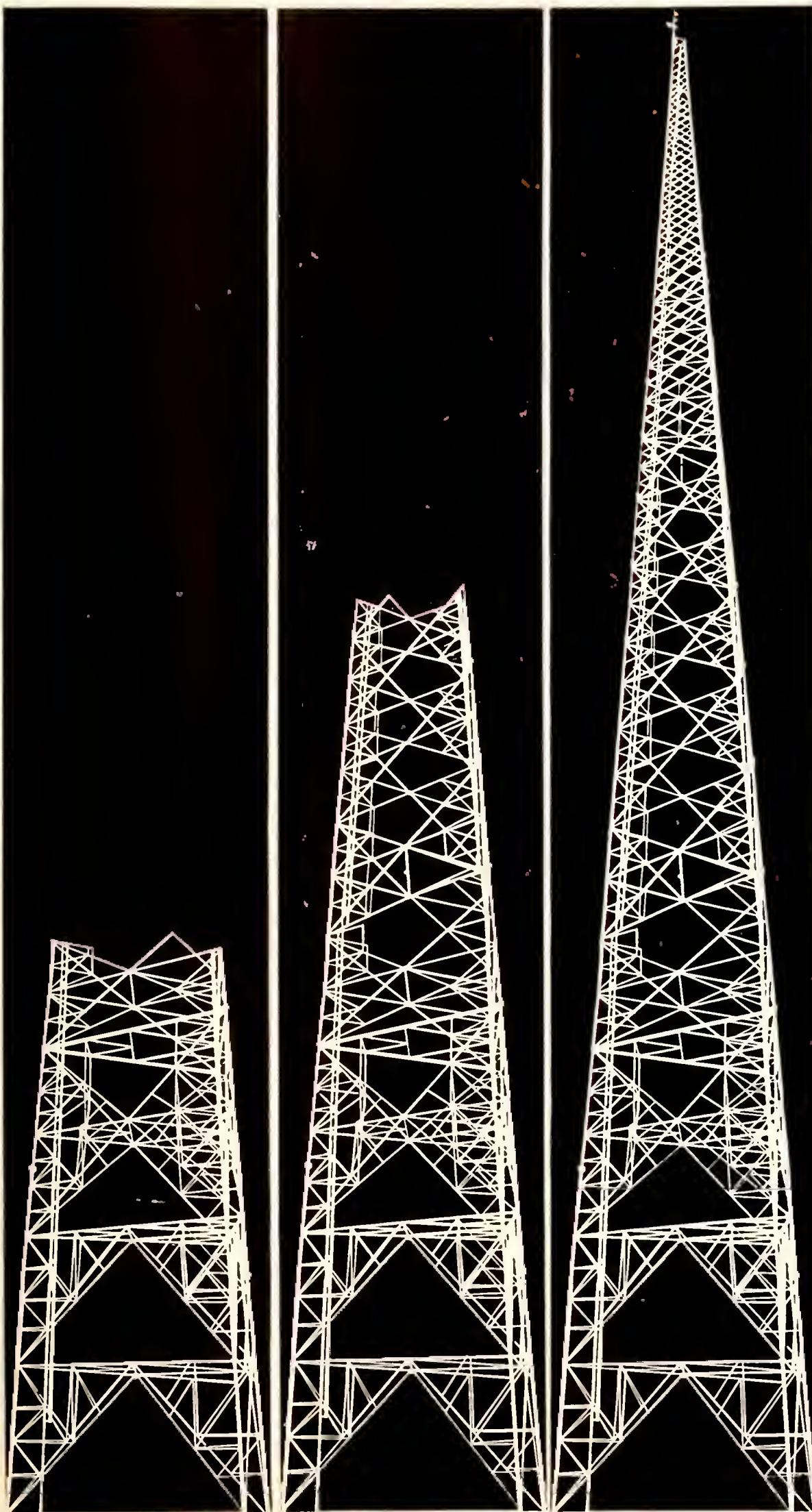
NAME	FORMER AFFILIATION	NEW AFFILIATION
J. B. Benge, Jr.	Northwestern U., Austria Fulbright	M. M. Fisher, Chi, jr. acct exec
Wm. M. Bryngelson	Bruce B. Brewer, Kans City, copy chf	Same, Minneapolis, creat dir
Wm. L. Calhoun, Jr.	YGR, NY, contact man	YGR, San Fran, vp-contact super
Donald K. Clifford	DCSS, NY, pres	Same, chm bd
Charles E. Coleman	Buchanan, LA, vp	BBDO, LA, spec assign creat super
R. H. Cramer	McC-E, NY, vp-acct super	J. Bates, NY, vp
Jerry F. Crollard	R&R, Seattle	Botsford, Constantine & Gardner, Seattle, vp
Stephens Dietz	K&E, NY, vp-acct super	Same, chm mktg plans comm
James H. Graham	Buick, Fling, ad mgr	MacM. JGA, NY, acct exec, Pontiac
Lester Gutter	Mgmt Dev Res Corp, Prov, sr consult	Gray & Rogers, Phila, res dir
John R. Heath	Grizzly Mfg Div, Paulding, gen sls & ad mgr	Bonsib, Ft. Wayne, prod.svc mgr
Roger L. Hickok	Brennan, Houston, acct exec	Bruce B. Brewer, Kans City, asst acct exec
Richard O. Howe	BBDO, NY, vp	BBDO, Boston, vp
Frank D. Jacoby	Biow, NY	Product Svcs, NY, exec tv prod
Frank S. Keogh	Cudahy Bros., Omaha, sls & ad mgr	Buchanan-Thomas, Omaha, food ad & merch consult
Lee Kriss	Product Svcs, NY, prod staff	Same, asst tv prod
Eva S. Ling	Wesley C. Ling, Burbank, partner	Harry G. Willis, Glendale, acct exec
Loring W. Mann	Barta Press, Boston, sls mgr & acct exec	F. P. Walther, Jr., Boston, asst to pres
L. F. Ohliger	NLB, Chi	Fitzgerald, New Orl, acct exec
Richard L. Peterson	Bemis Bros. Bag, St Louis, natl sls mgr-plastic pkng	Bruce B. Brewer, Kansas City, asst acct mgr
Mort Reiner	Product Svcs, NY	Same, timebuyer
Edward S. Richardson	Geyer, NY, space buyer	Same, pres assistant
Wm. E. Steers	DCSS, NY, vp	McC-E, NY, timebuyer
Philip A. Stumbo	T. Bates, NY, Whitehall acct	Geyer, NY, media dir
James R. Tolisky	Campbell-E, Detr, media dept	Same, Pittsburgh office mgr
Burton E. Vaughan	BBDO, Boston office mgr	McC-E, NY, vp-sr mktg exec
Stuart D. Watson	S. C. Johnson, Racine, ad & res dir	

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harold J. Beeby	Edison, Chi, ad mgr	Miles Labs., Elkhart, ad dept
Wm. E. Doscher	JWT, NY	Simoniz, Chi, market res dir
Wm. K. Eastham	Lever, NY, assoc. merch mgr	Same, Pepsodent, merch mgr
Max Enclow	Philco, Phila, ad counsel	Same, ad mgr
Raymond B. George	Philco, Phila, vp-merch	Same, vp-sales promo
Jerome G. Hahn	Ben Sackheim, NY, vp-merch & sls promo	Jacoby-Bender, NY, dir of advtng & sls promo
A. R. Hopkins	RCA, Camden, bdcst & tv equip dept mgr	Same, com elec marketing dept mgr
Robert L. Larsen	Salada Tea, NY, State sls branch head	Same, gen sls mgr
Sherman Loud	York, Boston, no atlantic district natl acct rep	Same, sls mgr, natl accts
Arthur Schwartz	Bulova, NY, sls promo dir radio-tv	Int'l Latex, NY, sls promo mgr
Bernard Sless	Bayuk, Phila, asst gen sls mgr	Same, gen sls mgr
Hugh A. Smith	KXA, Seattle, gen mgr	Sicks' Brewing, Seattle, mktng-pr consult
L. H. Smith	Gulf Oil, Pitts, traffic control super	Same, asst dir retail advtng & sls promo
Daniel J. Tell	Westinghouse, Metuchen, NJ, asst ad mgr, tv-radio div	Same, als promo mgr

NEW FIRMS, NEW OFFICES (Change of address)

Alan Abner & Assoc, new agency, is located in Klamath Falls.	Dela McCarthy Assoc., NY, is newcomer to musical commercials. 515 Madison Ave.
Advertising Research Foundation, NY, has moved to new offices at 3 E. 54 St.	Guenther, Brown & Berne, Cincin, and Calkin & Whitenbury, same city, have merged under title of Guenther, Brown, Berne, Calkin & Whitenbury.
4 A's will open a region office in San Francisco about 1 Nov.	Quinn-Lowe, NY, has moved to 130 E 38 St.
Autoyre Co., Chi, has new exec-general sales offices at 221 No LaSalle St.	Wm. G. Rambeau, LA, has moved to 1350 N. Highland, HO 4-6017
Clay, MacCory & Sorgatz, Miami, is new agency in Roper Bldg. FR9-4035	K. E. Shepard, Chi, has merged with St. Georges & Keyes. Offices at 75 E Wacker Dr.
Digest Productions, new film company, has been formed.	Screen Gems, NY, has moved to 711 Fifth Ave. PL 1-4432
DCSS, NY, will move to 530 Fifth Ave. after first of the year	Signal Prod, NY, new firm, is located at 5 E 51 St. PL 5-8529
FC&B has opened a new Detroit office as part of its expansion program	Stars Natl, representatives, Chi, has opened office at 35 E Wacker Dr. CE 6-2135
Gerst Sylvester & Walsh, Cleve., and Ohio Advtng. have merged. New agency is Gerst, Sylvester & Walsh with offices at 3113 Prospect Ave.	Tantamount Pictures, Richmond, Va., merged with Martin-Polley Productions, carries on operation at 108 N Jefferson St.
Hogan, Rose & Co., Knoxville, has moved to 105 W Fifth Ave. Tel. 5-0416	Richard H. Ullman, LA, has opened West coast sls office at 301 S. Kingsley Dr.
Illustrated Films, Hollywood, is new firm producing animated commercials at B460 Santa Monica Blvd., Hy	Want, McDonald & Lee, San Fran, is now Wank & Court & Lee, Inc.
Kennedy, Walker & Wooten, LA, will soon move to B693 Wilshire Blvd, Bcv Hills	WAVE, Louisville, will have new phone, JUniper 5-2201, on 17 Nov.
Conklin Mann Co. NY, joins C&W on 1 Nov. to broaden Mann services to clients	WDBJ-TV, Roanoke, Va., moved to 201 Campbell Ave. ROanoke 3-8031 3-8031



WBUF
NBC TV in Buffalo
**CLIMBS
TO
NEW
HEIGHTS**

740 feet high — four times higher than Niagara Falls — 1349 feet above sea level — *the tallest man-made structure in Buffalo!* That's WBUF's tower, outstanding structure in WBUF's newly-completed \$1,500,000 Color Television Center. The new WBUF center was dedicated on the 11th of this month, making WBUF the first NBC-owned-and-operated station planned from foundation to tower-top *specifically* for ultra-high frequency TV operations. Twenty-eight years of NBC-RCA know-how went into making NBC's home in Buffalo the most modern and complete showplace in the Niagara Frontier Area.

To advertisers, WBUF's new facilities represent a powerful new way to sell in Buffalo — America's 14th largest market, with an effective buying income of \$2½ billion.

To TV-viewers in the Niagara Frontier Area, this new structure means the great lineup of NBC network programs — on WBUF, Channel 17, *exclusively*. The new tower and a new 500,000 watts of transmitting power bring to the entire Niagara Frontier Area a new, clearer, sharper picture. But they are only a promise of things to come from a station equipped to expand to a mighty 5 million watts. Small wonder that virtually *every set now sold in Buffalo is an all-channel set, equipped to receive WBUF!*

When making your plans for Buffalo, keep your eye on WBUF, Channel 17. Your customers do.

WBUF
CHANNEL
17

NBC
*leadership
station
in Buffalo*

sold by **NBC** SPOT SALES

GIVE-AWAY

NUTLEY, NEW JERSEY FAMILY SERVICE BUREAU . URBAN LEAGUE OF GREATER NEW YORK . ART STUDY FEDERAL EMPLOYMENT AND GUIDANCE SERVICE . BARNARD COLLEGE . HERALD TRIBUNE FRESH AIR FUND COLUMBIA UNIVERSITY . DAMON RUNYON CANCER FUND . PRINCETON UNIVERSITY . SOCIAL SECURITY BOY SCOUTS OF AMERICA . GREENWICH VILLAGE FESTIVAL . JUNIOR ACHIEVEMENT . N.Y. TUBERCULOSIS AND SANATORIUM FEDERATION . AMERICAN ASSOCIATION OF JUNIOR COLLEGES . EDUCATIONAL ALLIANCE OF N.Y.C. . NATIONAL HADASSAH . B'NAI B'RITH OF BELROSE, L.I. . NEW YORK YOUNG MEN'S BOARD OF TRADE . NEWARK COLLEGE OF NEW JERSEY . NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE . NEW YORK DIABETES ASSOCIATION . PORT WASHINGTON BOARD OF EDUCATION . SPENCE CHAPIN ADOPTION CENTER . VERONA AMBULANCE UNION . CATHOLIC UNIVERSITY OF AMERICA . EAST PATERSON SCHOOLS . HOFSTRA COLLEGE . ZIONIST ORGANIZATION OF AMERICA . BROOKLYN LAW SCHOOL . BELLEVUE HOSPITAL . CATHOLIC GUILD FOR THE BLIND . GUGGENHEIM MUSEUM . CITIZENS COMMITTEE TO EQUAL OPPORTUNITY . PENLAND SCHOOL OF HANDBOOKS . QUEENS MEDICAL CENTER . NEW YORK STATE (40 DEPARTMENTS) . UNITED STATES DEPT. OF HOMELAND SECURITY . AMERICAN SEAMEN'S FRIENDSHIP ASSOCIATION . JERSEY CITY CHORAL SOCIETY . MUSIC & ART HIGH SCHOOL . U.S. NAVY . U.S. MARINE CORPS . AMERICAN BIBLE SOCIETY . EASTERN SCHOOL FOR THE DEAF . GREATER N.Y. DIETIC ASSOCIATION . AIR NATIONAL GUARD . YALE UNIVERSITY . Y.W.C.A. . IONA COLLEGE . PLAYERS . Y.M.C.A. . VETERAN'S FOUNDATION . AMERICAN FOUNDATION FOR CHILDREN WITH DISABILITIES . TURTLE BAY MUSIC SCHOOL . MT. VERNON HOSPITAL . LIONS CLUB OF FAIR LAWN . INTERFAITH RED CROSS . AMERICAN PHARMACEUTICAL ASSOCIATION . SOUTH SHORE DRAMA GROUP . BOYS TOWN OF ITALY . RECREATION COMMITTEE OF RAHWAY, N.J. . UNION THEOLOGICAL SEMINARY . WHITE PLAINS HIGH SCHOOL . VOCATIONAL GUIDANCE SERVICE OF PATERSON . CATHOLIC WAR VETERANS . FIFTH AVENUE PRESBYTERIAN CHURCH . RUSSELL SAGE COLLEGE . UNITED STATES OLYMPIC COMMITTEE . WOMEN'S CLUB OF NEW JERSEY . BROOKLYN POLYTECHNIC INSTITUTE . JEWISH CENTER OF PORT CHESTER .

FORDHAM UNIVERSITY

"... more registrations in adult education for a single semester than at any time in Fordham's history."

NEW YORK STATE DIVISION, VETERAN'S ADMINISTRATION

"... WNEW saturation campaign produced more requests for Veteran's Timetable than any other single campaign we have experienced."

VOCATIONAL GUIDANCE SERVICE OF PATERSON

"... tremendous effect of WNEW announcements a source of amazement! This experience has given me the satisfaction of having a project 'put across' almost primarily by WNEW, as well as a tremendous respect for WNEW as an influence for good."

LOCAL HADASSAH CHAPTER

"... our Festival was so successful we could not accommodate all who attended. WNEW was the only station that used our announcements."

PLAY SCHOOLS ASSOCIATION

"... your station has been doing a perfectly splendid job of promoting our guide book, TRIPS FOR CHILDREN . . . the tremendous number of requests we are getting from your parent listeners is astounding . . . the largest return we have ever received from a single radio station."

BOYS TOWN OF ITALY . RECREATION COMMITTEE OF RAHWAY, N.J. . UNION THEOLOGICAL SEMINARY . WHITE PLAINS HIGH SCHOOL . VOCATIONAL GUIDANCE SERVICE OF PATERSON . CATHOLIC WAR VETERANS . FIFTH AVENUE PRESBYTERIAN CHURCH . RUSSELL SAGE COLLEGE . UNITED STATES OLYMPIC COMMITTEE . WOMEN'S CLUB OF NEW JERSEY . BROOKLYN POLYTECHNIC INSTITUTE . JEWISH CENTER OF PORT CHESTER .

WNEW

1130 on Your Radio

1,500,000

CHILD FOUNDATION . NEW YORK UNIVERSITY . ENGLEWOOD PARENT-TEACHER ASSOCIATION . DENTAL SCHOLARSHIPS . LEAGUE FOR RETARDED CHILDREN . UNITED NEGRO COLLEGE FUND . EPILEPSY YOUTH CENTER . AMERICAN COUNCIL OF CHRISTIAN CHURCHES . LEGAL AID SOCIETY . PRATT INSTAL HOME FOR THE BLIND . AMERICAN HERITAGE FOUNDATION . FREE NURSE INSTITUTE . LEUKEMIA FEDERATION OF MOTHERS CLUBS . POLICE ATHLETIC LEAGUE . AMERICAN JEWISH CONGRESS UNIVERSITY . NEPHROSIS FOUNDATION . AMERICAN COUNCIL ON EDUCATION . GREAT BOOKS FOUNDATION CITIZENS MONTH . ALL DAY NEIGHBORHOOD SCHOOL PROGRAM . BROOKLYN HEBREW HOME & HOSPITAL FOR GIRLS . EAST ROCKAWAY MENTAL HEALTH COMMITTEE . GROUND OBSERVER CORPS . HEART FUND -BREAK . LONG BEACH FIRE DEPARTMENT . PENNSLYVANIA STATE COLLEGE . WORLD HEALTH ORGAN UNIVERSITY . AMERICAN COUNCIL TO IMPROVE OUR NEIGHBORHOODS . SISTER KENNY FOUNDATION OF ST. ELIZABETH .

BUILD NEIGHBORHOOD H
EDUCATION WEEK .
TURE SOCIETY OF NEW
CLUB OF VALLEY STREAM
STATES ARMY . UNIVER

TON PARK ART EXHIBIT
TIONAL CHURCH OF MA
LL UNIVERSITY . SAF
BAY HIGH SCHOOL . PO
YOUTH ORGANIZATION
SBURG SETTLEMENT HOU
SPANISH EVANGELICAL
I WOMEN'S VOLUNTEER
ARTMENT OF HEALTH,
TION BUREAU . INTERF
OSPITAL FOR CHRONIC
IN AMERICAN LIFE .
RED CROSS . VASSAR
CITY COMMUNITY CHEST
STATES AIR FORCE . R
N'S TOYS . KIWANIS O
S FOR NEEDY . UNIVER

ON OF PROTESTANT WELFARE AGENCIES . PATERSON FELLOWSHIP . STEVENS INSTITUTE OF TECHNOLOGY CHURCH OF N.Y.C . BERGEN COUNTY VOCATIONAL & TECHNICAL HIGH SCHOOL . CHIROPRACTORS LAWRENCE COLLEGE . TRINITY CHURCH OF PATERSON . AMERICAN LEGION . REFUGEE RELIEF PROGRAM STATES CIVIL SERVICE COMMISSION . RECORDINGS FOR THE BLIND . BLOOMFIELD HIGH SCHOOL .

Public service organizations who come to WNEW for assistance really get *results!*

For WNEW takes seriously its responsibility to serve the public interest.

Instead of ineffectual "gestures" of a few spots a week, WNEW goes all out for worthy causes with result-getting *saturation schedules*.

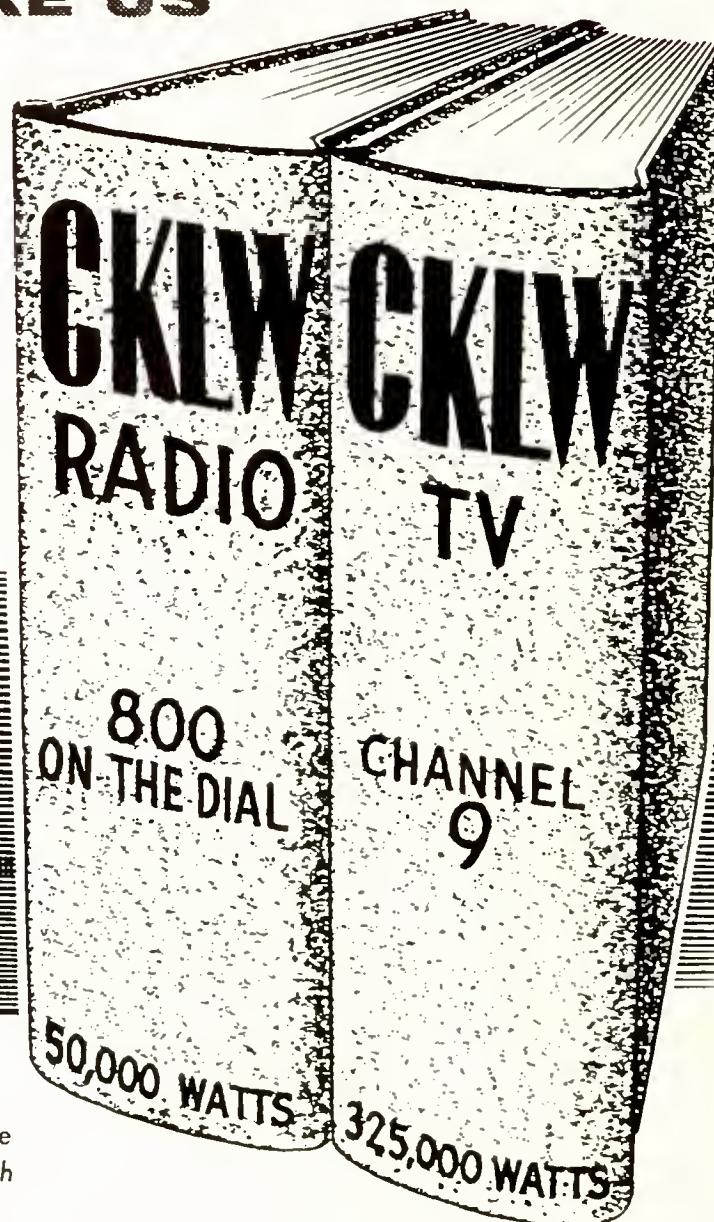
The technique of creative, selling copy—*delivered around the clock by WNEW's entire team of persuasive personalities*—brings results for community projects just as it does for WNEW's commercial sponsors.

This year WNEW is broadcasting approximately 25,000 announcements on behalf of some 800 local and national educational, religious, civic and governmental organizations.

The money value, in time alone, of WNEW's contribution: \$1,500,000. The value of the results to the organizations—well, just glance at these excerpts from a few of the many grateful letters in our files. . . .

YORK'S FAVORITE STATION FOR MUSIC AND NEWS

CONGRATULATIONS SPONSOR! YOUR
FIRST DECADE OF TELLING OUR STORY
HAS HELPED MAKE US
TWO OF
DETROIT'S
"BEST
SELLERS"!



—volumes could be said about the way these two giants ring cash registers in this region.

We have the story in capsule form that will take but minutes of an advertiser's time and mean much to any sales picture. Advertisers with an eye on bigger sales at lower sales costs should hear it. Phone, write, or wire today!



GUARDIAN BLDG. • DETROIT 26, MICH. J. E. Compeau
President

ADAM YOUNG, INC.
National Representative

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

TREND OF THE WEEK: New, low-priced items, dependent on fast turnover and demonstration, are moving into tv despite costs. Surgitube tubular bandages, made by Surgitube Products, Bronx, is one example. The sponsor has used tv in New York for nine years, now moves to other key metro areas. Surgitube seeks news, weather, sports, some feature film adjacencies and participations for one-minute film demonstration to general audience. Agency: Lewis King, New York. Buyer: Lewis King. Buying almost completed.

Grove Labs., St. Louis, for Bromo-Quinine, is adding minute breaks, and I.D.'s day and night, in national markets via Benton & Bowles. Buying almost completed. Buyer: Helen Kowalsky.

Nestle Co., White Plains, N. Y., is testing for its new product, King Mallows. Pattern: two stations each in two markets, Portland, Me., and Bay City-Saginaw, Mich. Live minutes in daytime women's shows at rate of seven weekly for nine weeks. Buying for test completed. Agency: McCann-Erickson, New York. Buyer: Virginia Conway.

Stone Mountain Grit Co., Lithonia, Ga., for Stone Granite Grits, has started testing in the Midwest for minimum of 13 weeks. One-minute animated film commercials are aimed at daytime farm audience. Agency: Wildrick & Miller, New York. Buyer: Ann Selzer.

Smith Bros., Poughkeepsie, N. Y., starts "flights" campaign for Wild Cherry drops 5 Nov. Pattern: in six weeks, out three weeks, return for six weeks. One-minute film aimed at children in late afternoon, early-evening; used as announcement, participation. Frequency averages two weekly in each of selected areas. Buying incomplete. Agency: SSCB, New York. Buyer: Jean Carroll.

Remco, Newark, N. J., for its electronic toys (rocket cannon, radio kit, and radio station), starts a 13-week announcement drive in 167 cities for pre-Christmas season. Minute film announcements slotted into film shows for youngsters. Agency: Webb Associates, New York. Buyer: Mike Weiss. Buying is completed.

Carter Products, New York, for Arrid deodorant, is extending its nighttime schedule now in 100 markets. Plan calls for additional minutes during early and late evening from 7 Nov. for 12 weeks. Buying almost completed. Agency: SSCB, New York. Buyer: Steve Suren.

Atlantic Refining Co., Philadelphia, winding up its conversion from radio news to tv weather programs, with only 25 markets remaining. Agency: N. W. Ayer, New York. Buyer: Bill Millar.

(Please turn page)



CODE 3
#1 SYNDICATED
SHOW IN
LOS ANGELES
16.9 RATING,
25.1% AUDIENCE
SHARE

and in San Diego: 27.4 rating,
47.8% audience share

Highest rated in its time segment:

Sacramento: 16.5

Portland: 17.8

Seattle-Tacoma: 22.7

San Francisco: 12.3

Several east coast and mid-west markets sold for fall start.

Many good markets from coast to coast already bought. Yours still available?

Rating source on request

Write, wire, phone

ABC FILM SYNDICATION, INC.

10 East 44th Street

New York City

Oxford 7-5880



Brewers: Liebmann, Miller, Stroh

Coffee Roasters: Fleming, Dining Car

Bakers: National Biscuit,
Mrs. Smith's Pies

Appliances: Crosley-Bendix

Various: Lee Optical, Petri Wine,
Gem Jewelry, Signal Oil,
Top Value Stamps

Hundreds of thousands of advertising dollars have been allocated for CODE 3 by some of the country's smartest, most successful advertisers!

Many choice markets are already gone — others going fast! For big-time advertising results, put your advertising dollars on CODE 3.

Write, wire, phone

ABC FILM SYNDICATION, INC.
10 East 44th Street, New York City
Oxford 7-5880



Toy Guidance Council, New York, is at half-way mark in buying 15-minute time periods for TGC-produced *Toyland Express*. Client seeks adjacencies to top children's shows; also buying Saturday, Sunday slots. Commercials are live with voice over slides. Goal: 100 markets. Agency Friend-Reiss, New York. Buyer: E. Ratner.

RADIO BUYS

TREND OF THE WEEK: Accounts out of spot radio for a long time are returning to the medium. Example: Texas Co. (Texaco), New York. Its new campaign is spot radio only, with saturation minutes and 20s, mostly transcribed, in large group of national markets for seven-week period at rate of 20 to 25 weekly. Agency bought all-family time periods, excluding midday. Drive starts on West Coast, moving into the East later. Second phase of the radio campaign goes on the air late this year. Agency: Cunningham & Walsh, New York. Buyer: Jerry Sprague. First phase buying completed: second phase in work.

The Nestle Co., White Plains, N. Y., for Nescafe instant coffee, launching three- to eight-week campaign of saturation announcements in about 200 markets, with a combination of live and et minutes and 20s. Frequency: from 25 to 175 per week per market. Hours: from early morning to early evening. Objective: a mixed audience with emphasis on women. Copy varies from straight sell to straight sell plus price cut. Agency: Bryan Houston, New York. Buyer: Frances John. Buying is completed.

Monarch Wine Co., Brooklyn, for Manischewitz kosher wine, adding several weeks to regular 13-week fall schedule. Minute announcements, participations promote wine as (1) holiday beverage with dinner; (2) gift, latter tied in with new gift box for decanter. Saturation daytime schedule averages 20 one-minutes weekly, peaking as high as 35 in pre-holiday weeks. Time range: 7 a.m. to 7 p.m. Agency: Emil Mogul, New York. Buyer: Elaine Whalen. Buying is practically completed.

Campbell Soup Co., Camden, N. J., via BBDO, New York, buying in 48 markets minutes in early morning and nighttime as late as 8 p.m. to advertise all 21 of its soups. Et's and live participations supplement network tv programs. Drive is similar to that of last year. Buyer: Edward Fleri. Buying is incomplete as of presstime.

RADIO & TV BUYS

J. H. Filbert Inc., Baltimore, Md., for Mrs. Filbert's margarine, moved in fast in past fortnight to buy and air announcements. Total: 40 radio markets, 15 to 20 tv. Radio pattern: eight weeks of daytime minutes, announcements and participations, with ets. Tv pattern: live commercials with minutes slotted in daytime periods. Agency: SSCB, New York. Buyer: Jack Canning. Buying is completed.

Charles Pfizer & Son., Brooklyn, running announcements in five radio, five tv markets for eight weeks for Candettes, orange flavored throat lozenges. Copy: film in tv, et in radio. Hours: daytime only. Agency: Dowd, Redfield & Johnstone, New York. Buyer: Betty Nassig. Buying completed.

TIME
BUYER

MEMO

Don't forget to
buy WTCN-TV!

22% Increase in
Nighttime Audience
NO INCREASE IN RATES!

Everybody knows that WTCN-TV is the best daytime TV buy in the Twin Cities . . . NOW LOOK what's happening at night!

WTCN-TV's nighttime viewing audience has increased over 22% over last year* as television heads into the busy Fall season! Get both *impact* AND *frequency* on WTCN-TV . . . AT NO INCREASE IN RATES! Ask about WTCN-TV's fabulous Class A or AA Five & Ten Plan! Check Katz for availabilities and rates!

*Pulse—6 pm-Midnight . . . 7 days per week July, 1955—July, 1956

WTCN-TV Channel 11

Represented Nationally by the
Katz Agency, Inc. Affiliated
with WFDF, Flint; WOOD AM
and TV, Grand Rapids; WFBM
AM and TV, Indianapolis.

"The Station of the Stars" 316,000 watts

ABC Network MINNEAPOLIS • ST. PAUL

News and Idea WRAP-UP

ADVERTISERS

Automotives checking network daytime television

Automobile manufacturers are beginning to look to daytime TV's house-wife audience. One net sales manager reports he got more inquiries last week about daytime availabilities from automotives than any other group.

Right now only car advertiser using daytime is Chevrolet with a quarter-hour of the *Garry Moore Show* on CBS-TV. Some idea of penetration can be gotten from Chevy contest offering Corvette model as prize: 192,600 entries were tabulated and manufacturer was forced to repeat offer and produce more miniatures.

Big advertisers reveal holiday TV promotion plans

Westinghouse, Chesterfield, Lionel, Minnesota Mining & Mfg., and Helene Curtis are among the first national advertisers to disclose their holiday advertising campaigns in TV.

The Westinghouse plan: (1) a calendar issued to dealers will show dates of specific appliance promotion; (2) promotions will tie in not only with own show, *Studio One*, but also with *U. S. Steel Hour* and Steel's two-week spot radio drive; (3) dealers urged to use spot radio to support these "calendar" promotions.

The Chesterfield push stresses its new fluorescent gift carton via *Drag-net* and *Voah's Ark* plus a national spot TV campaign. Minnesota M&M's promotion in behalf of its Scotch tapes includes 60 network TV participations and 17 for radio. Plus hour "special" *Tack Benny* radio show on CBS.

Ready-to-Bake Foods (Puffin Biscuits), has been acquired by General Mills. This frozen brand has up to now been distributed in 34 states.

Firm's TV participation this year has been confined to two Southern and one Western market. . . . **S. C. Johnson and Son** is introducing its new home air freshener, Glade, on the *Robert Montgomery* and *Red Skelton* shows in mid-December. No spot contemplated as yet.

Pabst has done a complete turnaround on its decision to quit the Wednesday night fights on ABC this December. It now prefers to continue until next May rather than take a short rate penalty. In the interim Pabst's new president will decide what next in TV. Leo Burnett, Chicago, is the agency.

RCA sales reached \$812,524,000 for the first nine months of 1956. Earnings after taxes: \$27,893,000, compared with the same three-quarter period's \$30,995,000 last year. Earnings on common stock: \$1.82, also down compared with \$2.04 for first nine months in 1955.

Lanolin Plus is pulling out of CBS-TV's *Name That Tune* and becoming an ABC TV customer. Deal still under discussion via Russell Seeds. Kellogg moves in on *Tune* 27 November as alternate sponsor with Whitehall. Burnett handled for Kellogg.

Oldsmobile for the fourth consecutive year sponsors the Academy Awards wingding on NBC-TV. . . . Dromedary brand will confine itself to radio, network and spot, in a record holiday campaign. . . . **Pharmaco** estimates it will deliver more than eight million home impressions per week during the daytime TV campaigns it has under way on NBC. Firm's Medigum cough remedy will share the plugs with other medicinal gum products.

Latest premium offers tied in with network TV: **Toni's Pamper Shampoo**, four Fieldcrest guest towels for \$1 plus boxtop; **General Mills**, second edition of Betty Crocker Cook-book; **Sealtest's** new Gay 90's toffee

fudge in cream, collection of Gay 90's decals for 25¢ and box flap; **Lanolin Plus**, in-package purse dispenser; **Woodbury**, a 45 rpm hi-fi "Best of Steve Allen" album, for three soap wrappers and 35¢; **Lipton**, four-piece thermometer and baster set for Soup Mix envelope front and \$1.

General Mills has also issued huge order for Screen Gems' Tales of the Texas Rangers promotion book for distribution among dealers. Designed to look like child's story book, volume includes show promotion material plus a narrative section.

AGENCIES

Simplicity's new agency continues teenage TV test

Simplicity Printed Patterns account moves to the Grey agency 1 January, but the company will continue its TV tests on local level. Purpose of the tests: to learn the medium's effectiveness with the teenage market.

Initial vehicle of these tests is the *Ted Steele Show*, WOR-TV, New York.

A Gilbert Youth Research survey earlier in the year disclosed these facts: (1) girls from 13 to 19 spend more than \$71 million for yard goods each year and over \$10 million for sewing notions; (2) slightly over half of this age group makes at least part of its own wardrobes.

If the initial tests are successful, Simplicity will branch out into more teen TV with Grey piloting.

Knox Reeves and Rockmore design gadgets for advertisers

Knox Reeves, of Minneapolis, and the Rockmore Company, of New York, have developed a couple gadgets for advertiser promotional use.

Knox Reeves' is a streamlined measuring cup, styled specifically for General Mills and to be packaged with

KGW-TV

ABC-TV **CHANNEL**



PORTLAND, OREGON

Associated with KING Broadcasting Company, KING & KING-TV, Seattle

announces the appointment of

BLAIR-TV

*as exclusive national representative
on-the-air date, December 17, 1956 · Video power 316,000 watts*

PIONEER BROADCASTING COMPANY

Walter Wagstaff, Manager, KGW-TV

John Pindell, Sales Manager, KGW-TV

Strengthen your Portland schedule NOW. Check KGW-TV
availabilities with your nearest Blair-TV office:

NEW YORK	ST LOUIS
CHICAGO	DALLAS
BOSTON	LOS ANGELES
DETROIT	SAN FRANCISCO
JACKSONVILLE	SEATTLE

Bisquick. The Rockmore gimmick is a six-ounce can which converts into a flashlight, and has attachable plastic parts. It's adaptable to many products packaged in cans, perpetuating label as long as can lasts.

Doherty, Clifford, Steers & Shenfield has picked up part of the Thomas J. Lipton account via a new grocery product. The agency, which has not handled any Lipton products previously, says radio and tv advertising is a definite possibility for the near future. . . . **Tilds & Cantz**, Los Angeles, recently appointed as agency for National Paints. Company will use

both radio and television in an off-season campaign. . . . **Weiss & Gelber**, New York, has been named by Manhattan Soap (Sweetheart). Previously with Scheideler & Beck.

Henry J. Kaufman & Associates distributed a tongue-in-cheek brochure of sly testimonials in connection with the celebration of the agency's 27 and *one-fourth* anniversary. . . . **Ketchum, MacLeod & Grove** threw open its doors this past week to students from the School of Retailing, University of Pittsburgh. The visit was part of the agency's personnel development plan.

NETWORKS

AB-PT's 3rd Quarter Profits Off; Nine-Months Showing Better

Although the operating profit of American Broadcasting - Paramount Theatres, Inc., for first nine months of this year were up over last year, the company didn't fare well the third quarter of this year.

Net operating profit for first nine months 1956 were \$5,686,000, or \$1.31 a share, compared with \$5,254,000, or \$1.21 a share, for first three quarters 1955. The third quarter operating profit was \$1,484,000, or 34¢ a share, as against \$1,899,000, or 43¢ a share, in the same quarter of 1955.

In regard to ABC, Leonard H. Goldenson reported to stockholders the tv network's sales are not up to expectations for the next three quarters, which represent, he explained, the 1956-57 broadcast season. (See also News-maker of the Week, page 6.)

In terms of consolidated earnings AB-PT showed \$6,616,000, or \$1.53 a share, for the first three quarters of this year as against \$5,286,000, or \$1.21 a share, for the nine months of the previous year, 1955.

Mutual's top executive realignment: Wendell Campbell as vice president in charge of sales for Mutual and RKO Teleradio. His authority includes the o&o stations. Brad Simpson, assistant to the president, will head programing. Sid Allen continues as v.p. eastern sales and Carroll Marts the same for Midwest sales. Dick Puff in charge of advertising-research-promotion, with Hal Gold, as the new publicity head, reporting to him.

Only brand new tv show debuting this fall to make the October Trendex top 20 is CBS' *Playhouse 90*. . . . **NBC's Bandstand** will drop its tv

NEW YORK
CHICAGO
DETROIT
DALLAS
ATLANTA
CHARLOTTE
ST. LOUIS
MIAMI
MEMPHIS
LOS ANGELES
SAN FRANCISCO

BRANHAM

11 OFFICES
FROM COAST
TO COAST. . . .

representing
RADIO
representing
TELEVISION

national
advertising
representatives

Ablaze with

**GLORY AND
PRESTIGE**

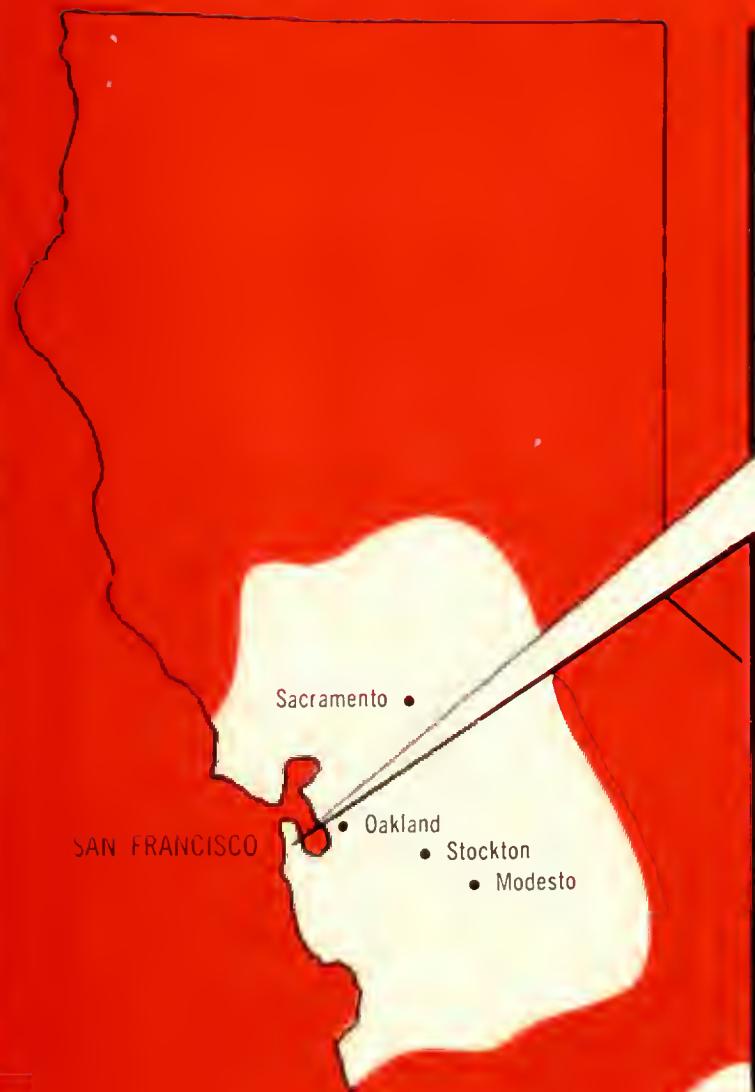
★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Ziv's New Star-Spangled Rating
Winner

**SEE PAGES
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Buy KMPC and KSFO

Reach 9 out of 10 Californians!



Reach $4\frac{1}{2}$ million
people in Northern
California...with

KSFO 560 kc
San Francisco

Reach $7\frac{1}{2}$ million
Southern California
consumers...over

KMPC 710 kc
Los Angeles

★ California population
(1 1/56 SRDS) 13,296,000
Combined KMPC-KSFO primary
coverage totals 11,969,000
persons with annual spendable
income of over \$16 billion.

**GOLDEN WEST
BROADCASTERS**
KMPC KSFO

Gene Autry, Chairman, Board of Directors
Robert O. Reynolds, President

National Representatives: KMPC: AM Radio Sales Co. • KSFO: Headley-Reed Co.

• • • • • • •

• Best TV Movie
• Buy in Denver!
• the
• TEN O'CLOCK
• MOVIE
• on
• **KBTV**
• channel 9

You know the sensational United Artists and 20th Century Fox film packages just released to television featuring movies as recent as 1955 releases! KBTV in Denver has 'em!

These are the ONLY Feature Films starting at 10 p.m. in Denver.

- Every night Monday thru Saturday
- Live or film ONE MINUTE participations now available.

KBTV
channel **9**

John C. Mullins, President
• Joe Herold, Station Manager

• Call Peters, Griffin, Woodward, Inc. or KBTV National Sales Manager John Henry at Tabor 5-6386

simulcast latter part of November. The more successful radio portion will continue. Goodson-Todman's audience participation show, *The Price Is Right*, will take over on tv. . . . NBC's *Project 20*'s next special presentation will cover "The Jazz Age" complete with sponsor, North American Philips, on 6 December. Narration is by the late Fred Allen.

CBS Radio has shelved its efforts to schedule old airchecks of Burns & Allen and Bing Crosby shows. It will just revive the Jack Benny tapes. . . . **VBC's Matinee Theatre** celebrates its first anniversary this week, outliving the prognostications of many trade "experts."

Alcoa Hour is seen on NBC tv, but it will be Columbia Records that will release the score of Alcoa's Christmas show as recorded by the cast. . . . **Tick Tack Dough**, NBC tv newcomer, has Toni and Mentholatum as participating sponsors, while Welch Grape Products has attached itself to *Comedy Time*.

NBC Radio sold 205 participations on six carrier programs, amounting to \$259,000 in gross billings, in one week. Advertisers included Norwich Pharmacal, Studebaker-Packard, *Good Housekeeping*, Oldsmobile, Nash and Charles Pfizer Co.

REPS

Blair Keeps on Selling Current Spot Radio Advertisers

John Blair & Co. believes in continuing to sell spot radio to advertisers currently using the medium.

Case in point (one of many): Doeskin was using and liked spot radio. Both the sales and advertising managers were sold on spot but felt the organization as a whole was not. Blair gave presentation to entire Doeskin New York sales force. Reception was so favorable a repeat performance was requested for Chicago.

In another instance the Blair presentation convinced an advertiser that saturation was better than his previous use of specialized programming.

Blair feels that timebuyers appreciate radio, but spot must be sold up and down the line to more people in the advertiser's organization.

ABC Radio and Television network sales departments will take over as reps for their respective Western Networks. Business was formerly han-

dled by Petry. Vincent Francis will handle Western tv sales from San Francisco and Harry Woodworth will do the same for radio from Hollywood. New York and Chicago sales offices will represent the Western group in those cities.

NBC's Television Spot Sales has sent out "color memo number one." Regular mailings to advertisers will keep them advised on latest color happenings. . . . **Adam Young, Inc.**, has already made expansion moves in both Chicago and Los Angeles. Next plan is for doubling the New York office space.

Paul H. Raymer Company's vice president, Fred C. Brokaw, finds that there is a growing trend among advertisers to want their commercials delivered by a "live" personality. Sponsors like the endorsement and prestige value of a popular local "host." . . . **NBC Spot Sales** has gathered up recent art ads for a special presentation book.

TV STATIONS

WBZ-TV's All-out Promotion Pays Off on New Feature Films

WBZ-TV's campaign for its new *Boston Movietime* has paid off with a complete sell-out. ARB gives the show a September increase of 253% over previous programming in the time slot, 4:45 to 6:45 p.m.

These results followed hard-hitting promotion done before air debut. Every form of advertising was used from sound trucks to tow planes. Time was even bought on competitive radio stations.

WBZ-TV feels that the show's continuing success is due to programming something for every age group.

ALL AMERICA PROUDLY HAILS

Ziv's New Star-Spangled Rating Winner

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SEE PAGES

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Station Buying by Newspaper Publishers Continues as Trend

Washington Post Co. is the latest newspaper publisher to expand its station chain. WAGA radio and tv stations, Atlanta have been bought from Storer Broadcasting for \$6,500,000. Aside from being subject to usual FCC approval, the sale also hangs on approval of Storer's application for WMUR-TV, Manchester, N. H.

The Post's other stations include: WTOP radio and tv in Washington, D. C.; and WMBR radio and tv in Jacksonville, Fla.

New tv stations: Between 30 September and 22 October two new tv stations went on the air and a third, WNOW-TV, Channel 49, York, Pa., resumed operation after going dark on 30 September. WNOW-TV's return was marked by statement that although outlook does not look promising there is hope that "conditions will improve with the passage of time."

New stations are KSIX-TV, Channel 10, Corpus Christie and WAGM-TV, Channel 8, Presque Isle, Me. KSIX-TV, on the air 30 September, has 128 kw interim power and 340 foot tower. WAGM-TV, on the air 13 October, has 58.9 kw and a 300-foot temporary tower. General manager is Harold D. Glidden; rep is Venard Rintoul & McConnell. KSIX-TV owner and general manager is Vann M. Kennedy. Reps are H-R Television and, in the South, Clarke Brown.

During the same period the single construction permit granted went to Northern Virginia Broadcasters, Inc., for construction of WARL, Arlington, Va. Grant for Channel 20 specifies 676 kw visual, 550 foot antenna.

During the week of 16-22 October new construction permit was granted

to Harriscope Inc., Beverly Hills, Calif., for Channel 2 Casper, Wyo.

For the same period one new station went on the air in Philadelphia. WHYY-TV began operation 22 October with 12.5 kw erp; and 500-foot Blaw-Knox tower.

WKNB-TV and WBZ-TV add color to their schedules. WKNB-TV, West Hartford, Conn., has just finished a week of live color trials. Permanent color equipment is due early in 1957. . . . WBZ-TV's first color program will be *Judge Roy Bean*. The Screen Craft series will also be Boston's first locally scheduled color show. . . . KMTV, Omaha, has added color newscasts to its local schedule.

WKY-TV, Oklahoma City, informs SPONSOR that 5,000 Humpty Dumpty Dolls were sold after two weeks of announcements on the *Humpty Dumpty Show* (SPONSOR 17 September, page 40). Additional 10,000 were sold after announcements were stopped. . . . The Jefferson Standard Broadcasting Co. (WBT, WBTV and WBTW) has established an award in connection with the United Community Campaign. Trophy will go to the community which does best job.

RADIO STATIONS

KPOP Gas Giveaway Based on Speedometer Numbers

West Coast idea going great guns for KPOP, Los Angeles, is gas giveaway based on car speedometers. Station airs four digits and drivers with matching mileage on speedometers can collect 10 gallons of gas free at co-operating service stations. Two provisions: they must arrive within half-hour of broadcast and must have been within five miles of the gas station.

WLW Promotion Stresses New Market Yardstick: Audience

New WLW pitch aimed at national advertisers urges new look at top markets. Cincinnati station suggests market's value be judged on basis of number of listeners actually delivered by station as opposed to population within city limits.

Presentation points out that while Cincinnati is number 17 on population list, WLW places as ninth nationally in total people reached according to

(Please turn to page 74)

GLORIOUS
as
OUR COUNTRY'S
HISTORY!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
Ziv's New Star-Spangled Rating
Winner

SEE PAGES
77, 78, 79

**no more Siesta
in TUCSON
just bounding
energy...**



**3rd fastest growing
market in the USA.**

**Sell it thru
KOPO-TV
Channel 13**

A Gene Autry Enterprise · E.S. Mittendorf Gen. Mgr.
George P. Hollingberry Co., National Rep....

1916

MONDAY 20

Write Agnes, wash Colene (get
tar soap from Willis)
Get at Marty's

sugar

currants

potato # 20 lb

rose water

castor oil

rose church flowers fm: Anne

Lma's baby booties -

Get -

dried cod

roast tapioca

apple pie (G's birthday)

pay Nellie

some good brandy for fun

Call on about back stairs -

This is a portion from my mother's date book. The dates
are self-explanatory.

EMBER



FIRST PRIZE

Any shopping list that starts with the reminder to write Agnes, goes through the mundane business of currants, castor oil and dried cod, and finishes with "call man about back stairs" deserves extra consideration. And that's what it got. The list at left won first prize in the recent "old shopping list" contest sponsored by the National Association of Food Chains and the Housewives' Protective League—a contest that commemorated the beginning of self-service in retail food shops, forty years ago.

But, for practical purposes, this kind of shopping list has gone the way of high button shoes and the banjo. People no longer think of "peas" or "bread." It's always *somebody's* peas or *somebody's* bread—and the shopper has made up her mind before she leaves home.

And the Housewives' Protective League plays a powerful part in that pre-selection of brands. HPL—the most sales-productive program in all broadcasting—has been making up the minds of women *before* they buy for the last twenty-two years.

Today, you can buy HPL participations on any one, or on any combination, of the 13 top stations listed below. To make up the minds of *your* customers before they walk into the store, don't write Agnes. Call CBS Radio Spot Sales or . . .

THE HOUSEWIVES' PROTECTIVE LEAGUE

485 Madison Ave., New York 22, New York • PLaza 1-2345

WEEI, BOSTON • WBBM, CHICAGO • WGAR, CLEVELAND • KNX, LOS ANGELES • WCBS, NEW YORK
WCCO, MINNEAPOLIS-ST. PAUL • WCAU, PHILADELPHIA • WRVA, RICHMOND • KSL, SALT LAKE CITY
KMOX, ST. LOUIS • KCBS, SAN FRANCISCO • KIRO, SEATTLE • WTOP, WASHINGTON, D. C.

orth

**"I'M WAITING FOR DALE MORGAN
TO DECIDE FOR ME"**



**FOLKS RELY FOR WHAT-TO-BUY
ON DALE MORGAN**



**the
NEW DALE MORGAN SHOW**

Weekdays 5:30 to 9:00 a.m.

Yes... for years in Denver, folks have listened to DALE MORGAN's warm, believable salesmanship and responded at the point of sale!

Now... here's audience-familiar DALE MORGAN in KLZ's prime morning time with the new "DALE MORGAN Show"... local, regional and world news... weather news... music... human interest and current topic interviews in the DALE MORGAN manner.

It's KLZ's top rated AM time! Pulse (June 1956) shows KLZ with 8 out of 12 quarter hour firsts in the 6 to 9 AM period... a mighty close second in the other four.

Let DALE MORGAN sell your product to this morning audience. He's doing it every day for dozens of other national and local advertisers.

For complete information, contact your KATZ MAN or KLZ Radio sales

Radio 560 KC

CBS FOR THE ROCKY MOUNTAIN AREA

WRAP-UP

(Continued from page 71)

Nielsen Station Index.

Using NSI figures, WLW feels it is now possible to tell what a station really does both inside and outside metropolitan area and that area station now has basis for documented sales story.

The Yankee Story, WNAC's film documentary, will be screened in New York on Monday and Tuesday (29th & 30th), 4 p.m. at the Roosevelt Hotel. The Boston station's color film outlines the New England market and promotes Yankee as the only complete regional radio net service down East.

Filming was done by WNAC-TV's Documentary Film Unit for the sister radio outlet. New York stop is part of coast-to-coast tour. Audiences are expected to top 5,000 in nine cities.

Permanent branch studio has been set-up in one of Los Angeles' high fashion shopping districts by KDAY. Station originates shows from Westwood Village during peak shopping hours with regular programming augmented by interviews with shoppers and visiting personalities.

Timebuyers are being questioned by KMOX, Sweetwater, Tex. "Quizorama" asks for names of accounts and preferred periods. Survey will be used as basis for big promotion.

Refurbishing of local radio programming continues. WPTR, Albany-Troy-Schenectady, promoting "New Sounds." Stresses radio as easy-to-get-along-with companion.

WHEN's merchandising promotion took its breakfast show to Syracuse supermarket window. Free breakfast for early commuters brought out record crowds... WOV, New

TV Audiences will

**STAND UP
AND CHEER!**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
**Ziv's New Star-Spangled Rating
Winner**

**SEE PAGES
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LOWEST COST PER THOUSAND IN COLUMBUS

lowest cost-per-thousand

in Columbus

WVKO

cost per thousand is 49% lower than its closest rival.

WVKO

delivers 4.5 average between 8 and 6. No ratings below 4.0.

Pulse: Sept.-Oct. '56.

WVKO

covers what count!

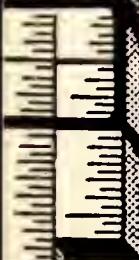
800,000 people in half millivolt contour. 550,000 of them are in Franklin County . . . the home county.

the station with a personality.

WVKO

Columbus, Ohio

Use the slide-rule and call Forjoe



York, is now programming Negro-interest features from its Rome studios . . . **KITE**, San Antonio, has distributed a reprint from *Hardware Age* advising dealers to spend 2% of sales for advertising to combat trading stamps and gimmick selling.

Free bus tokens are being given away by WVET, Rochester, to promote its three top personalities. "A Token of My Esteem" is the theme of campaign. . . **WPAT**, Paterson, N. J., has been assigned an FM channel. AM schedule will be duplicated. Station sees FM resurgence spurred by booming interest in hi-fi.

FILM

Guild Uses New Plan for Production Security

Guild Films' *Captain David Grief* series is the first produced under the firm's pre-production sales plan. Here's how it worked.

The Jack London series idea was brought to Standard Oil of California before any footage was shot. Guild got an agreement from Standard to sponsor the show regionally on condition that the first films lived up to promised quality. Only groundwork previous to the agreement was selection of cast, crew, locations and chartering schooners.

Guild cites the tighter film market and need of regional sponsors for high-quality shows as basis for their plan. With sale pledged in advance (always subject to the calibre of the finished product). Guild feels it can bring network-level film shows to top regional sponsors. Standard Oil of California now has the show set to go in 12 Western markets. And Strohs Beer has come in for 21 in the Midwest.

NTA has taken over the properties of Rainbow Productions in a buy that adds six A-budgeted features to its film network roster. One may be hot to handle, however, "The Bells of St. Mary" with Ingrid Bergman in a religious role will get a theatrical re-release first. The distributor hopes this will increase its value and acceptability. NTA has also just appointed Maxon to handle advertising for its new film network. WPIX, New York, says that its tie-up with NTA's national web has brought quick sponsor results.

Screen Gems has set up \$2.5 million fund for financing new independent packages. Newest series from Screen Gems, *Here Comes the Showboat*, starts production in November.

Latest box score on film available to television as published by Broadcast Information Bureau. There are 611 tv series; 5,835 motion pictures; 103 serials; 6,172 short subjects; 2,737 cartoons. 1,257 Westerns . . .

NBC Film Exchange has reorganized technical and clerical methods. Changes include new film cleaning techniques and a new booking system based on geographical areas rather than program blocks. . . . **High Videodex ratings** are credited by

COMMERCIALS

20-Second Commercial Took 12 Weeks to Film, Had Crew of 57

Twelve weeks in production with a cast and crew totaling 57. All this was required to produce just one 20-second commercial. J. A. Folger & Co., via Cunningham & Walsh, supplies the following breakdown on the commercial:

There were two creative directors, two art directors, one motion picture director, five camera crew, one still cameraman, 23 animators, two film editors, one composer, one musical director, 18 musicians, an announcer and one model.

Agency feels a commercial expresses the advertiser's personality; that while a dull program may be blamed on the network or producer, a dull commercial reflects directly on the sponsor. Thus the time and care.

Production was split between both coasts with Sarra, New York, doing the "live" portion and Era, Hollywood, for animation.

Playhouse Pictures, Hollywood, has joined the ranks of commercials producers in the animated color field. First assignment, 30-second openings for the new Tennessee Ernie Ford nighttime show. . . . **Filmack**, New York, has a new I.D. department which has available the call-letters of every station in the country. Filmack says it can cut costs of 10-second shared I.D.'s by about one-third, and make delivery in less than three days.

UPA's "Mister Magoo's Household" commercial for Rheingold has won second prize in the television category at the International Advertising Film Festival held at Cannes.

MCA-TV as a strong factor in recent sale of *Rosemary Clooney Show* to Blatz Beer and Hood Dairy for regional sponsorship. Two new local automotive advertisers are also reported.

TFC Productions is working on merchandising and promotion plans for present and future series. MRW Associates will handle the tie-ups with the campaign for "Broken Arrow" already set. . . . **Hal Roach, Jr.**, tv film pioneer, looks to the future and new programming, "in which a house producer or film producer would be allocated blocks of air time in which to

create programs designed to meet advertisers' and viewers' desires." This magazine-of-the-air concept would put the producer in a similar position to the printed media's editorial staff.

Three-month sales activity for Ziv's *Dr. Christian* series have brought show's total to 182 markets sold. New regional sponsors include: Lee Optical, 15 Western markets; Colonial Stores, 15 Southeastern markets. Diversified appeal of the show is indicated by the other types of sponsors food, appliance, beer, mattress.

CBS Newsfilm has picked up four

new markets, including H-SV, Melbourne, Australia. . . . INS-Telenews has added a 26:30 *News Review of 1956* to its traditional *Sports Review* for year-end showing. The two shows are offered with no extra charge for repeats during the holiday season.

Distribution rights to *Ask the Camera* gives INS-Telenews entertainment film series for the first time, and more shows along this broader line are planned. . . . **RCA Recorded Program Service** has added a total of 15 markets in sales of *Town & Country Time*, *Sam Snead Show*, *World Around Us* and *Riders of the Purple Sage*. (Some of last two in color.)

SMPTE convention delegates were told recently that lenticular film used in place of color negative offers quality up to black-and-white kine standards, and savings of around 58%.

RKO-Pathe has filmed the Toy Guidance Council's Christmas promotion series, *Toyland Express*, for the fourth year. Eleven of the 15-minute shows are ready for distribution to about 100 markets to be sponsored by local retail members of the Council.

RESEARCH

Canada to Turn Out Station Circulation Study

U.S. admen longing for a regular industry-ran tv and radio circulation study will probably find something to envy in Canada.

The Bureau of Broadcast Measurement has embarked on a regular coverage service, jointly supported by Canadian stations, agencies and advertisers. These summary reports, turned out at least twice a year, will show: (1) station audiences in all areas of Canada by half-hours; (2) breakdowns of total station audiences and (3) cost-per-1,000.

Contrast this with the circulation measurement situation in the U.S.: (1) the Nielsen Coverage Service has so far been turning out a study every four years and (2) Dr. Franklin Cawle's continuing study of station circulation and tv sets for the NARTB is still in the testing stage, after about two years.

Cunningham & Walsh's videotown survey shows nighttime viewing down one to three hours. Afternoon audiences continue to drop, but less sharply. Only morning viewing seems to have reached a plateau.

304,815
TV households
now covered by
channel 3

WISC-TV

Represented Nationally by
PETERS, GRIFFIN,
WOODWARD, INC.
Madison, Wisc
a rich market
of 30 counties in
WISCONSIN, IOWA,
and ILLINOIS



ALL AMERICA
PROUDLY HAILS...

THRILLING TALES OF MEN AND WOMEN

ZIV'S NEW STAR-SPANGLED



MEN AND WOMEN

SPINE-TINGLING SHOWMANSHIP AT YOUR COMMAND!

Now present your product on a tv. program with the impact of a 21-gun salute . . . a story series ablaze with the adventures, loves, heartbreaks and triumphs of the U.S. Midshipmen!

FOR THE SPONSORS AND STATIONS WHO WANT

VENTURE!

NG WINNER!

dis

E AFTER SEQUENCE FILMED AT ANNAPOLIS!

ish . . . with Hollywood stars, thousands of U.S. Mid-
navy planes, ships and equipment . . . a program people
pride in recommending to their circle of friends.

SHOW IN THEIR MARKETS!

★ **COMPELLING**
AS THE CALL TO COLORS!
★ **GLORIOUS**
AS OUR COUNTRY'S HISTORY!

★ SURGING WITH
EXCITEMENT,
SENTIMENT
AND HEROISM!

Write or phone
collect today
for an early
audition date.

★ STARRING THE
U.S. MIDSHIPMAN

portrayed by topflight
Hollywood talent . . . with
a new hero for each

thrill-filled half-hour.

UN
Television

PRODUCED
WITH THE FULL
COOPERATION OF
THE DEPARTMENT
OF DEFENSE AND
THE DEPARTMENT
OF THE NAVY!

NEW YORK
CINCINNATI
HOLLYWOOD
CHICAGO



Trick or Treat?

KYW-TV gets invited into more homes in the course of any given week than any other Cleveland area station. That's why your spot package buy will produce greater results on Channel 3.

Example: A typical "15 Plan" produces a treat of 1,035,000 home impressions in five days for only 50 cents per thousand!* KYW-TV leads all TV stations in the market with a 37.1 average share of audience for the seven days, 6 A.M. to midnight . . . over 9% higher than its nearest competition.

We have no tricks. Solid showmanship and salesmanship in both programming and promotion do the job.

Knock on Al Krivin's door, and get treated to the best buy in Cleveland.

*Cost-per-thousand figure is computed on the basis of three ten-second spots per day; morning, afternoon and evening with weekly cost under "50-15 Plan," of \$337.50, based on August ARB figures and 2.5 viewers per set.

*In Cleveland, No Selling Campaign
is Complete without
the WBC station . . .*

KYW 3 TV

CLEVELAND

**WESTINGHOUSE
BROADCASTING
COMPANY, INC.**



RADIO	TELEVISION
BOSTON—WBZ+WBZA	BOSTON—WBZ-TV
PITTSBURGH—KDKA	PITTSBURGH—KDKA-TV
CLEVELAND—KYW	CLEVELAND—KYW-TV
FORT WAYNE—WOWO	SAN FRANCISCO—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY, INC.
ALL OTHER WBC STATIONS REPRESENTED BY
PETERS, GRIFFIN, WOODWARD, INC.

WASHINGTON WEEK

27 OCTOBER

This week Federal Trade, Federal Communications, and other regulatory agencies came in for sweeping criticisms in one of the oddest, if not fightingest, reports to come out of Washington in recent years.

Author of the one-man document was Rep. Joe L. Evins (D., Tenn.), chairman of the House Small Business subcommittee, which held extended hearings on monopoly in regulated industries during the last session.

What started the rhubarb was that **Evins' colleagues on the subcommittee**—Rep. Yates (D., Ill.) and McCulloch (R., Ohio)—turned over copies of Evins' report to all the **Federal agencies involved**.

It quickly began leaking to executives in industries drawn into the hearings. For instance, it was said that CBS and NBC soon got wind of what was in the document.

Enraged at the "unauthorized circulation" and what he termed "pressures amounting to lobbying effort to influence the committee against the report's issuance," **Evins pushed the document out in its rather unusual one-man fashion**. Here's what Evins claims:

Edward F. Howrey, former chief of Federal Trade, loaded the agency with policy appointees and dragged his feet on monopoly cases.

McConaughay's appointment to head the FCC was typically in the pattern of choices by the present Administration. The FCC chairman was charged with saying he never represented any business before the FCC, when in fact, he had been employed by Ohio Bell, an AT&T subsidiary.

Half the UHF station failures occurred during McConaughay's tenure. The report suggests that the FCC chairmen had been lax in protecting small businessmen and competition in the communications industry.

Evins' prime recommendations were that **Congress increase control over regulatory agencies**; that a chairman be chosen by agency members and that agency budgets be submitted directly to Congress, instead of clearing through the Budget Bureau.

The implications of Evins' buzzsaw report to advertisers and the networks are interpreted in some quarters as **presaging a hard battle to unseat McConaughay and a persistent drive to charter a tougher course toward big business**. Apparently Evins is not content with the long string of actions recently taken by the FTC on alleged violations of the Robinson-Patman Act. These actions have touched air media in no small measure.

The right of a sponsor to substitute messages wooing voters via commercials has been questioned before the FCC by a California group.

In a petition to the commission, the California Committee opposed to Oil Monopoly accuses Richfield Oil of "propaganda" in favor of an oil proposition on the California ballot. The tv program mentioned: **Mayor of the Town**.

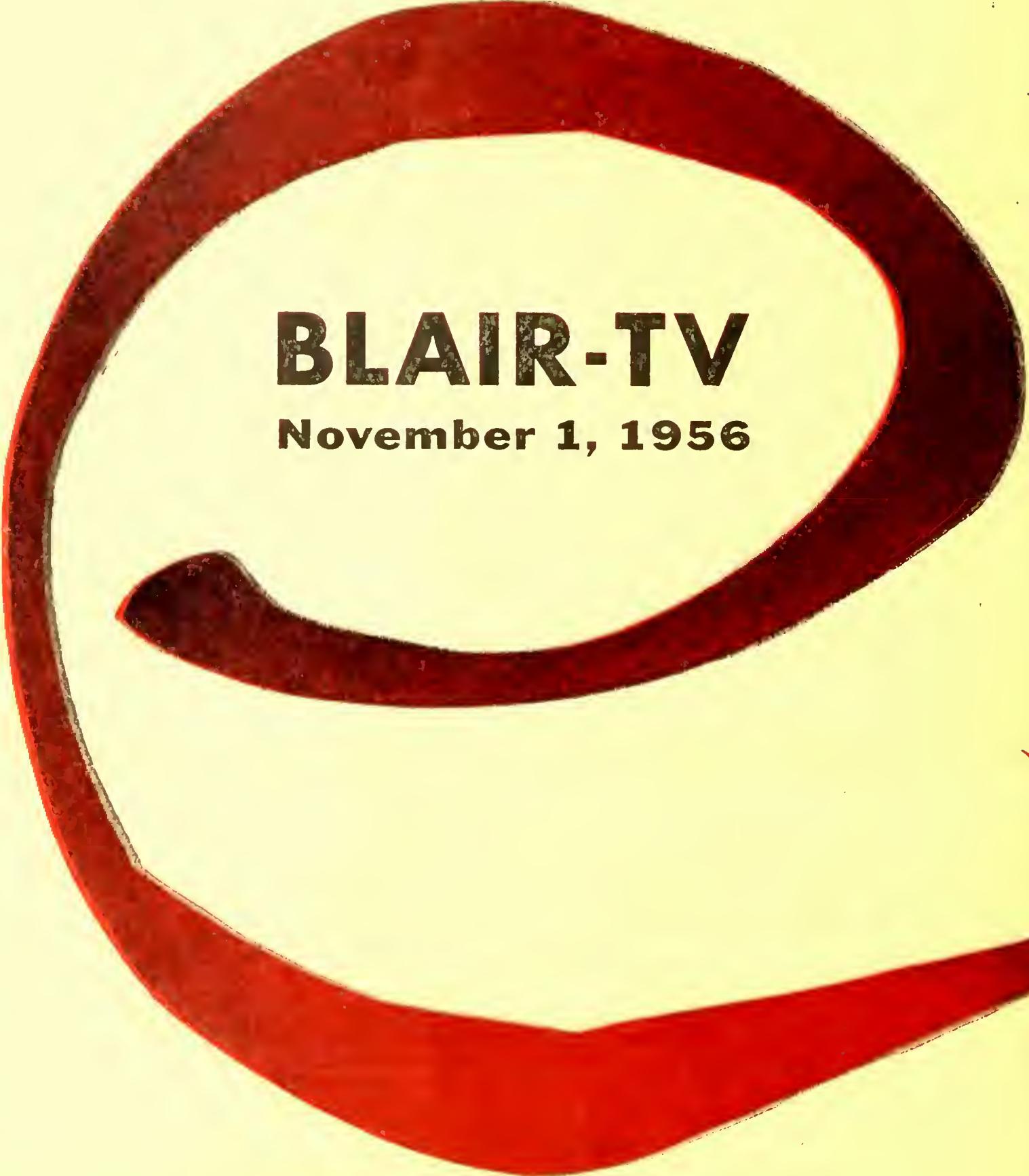
It's the same group that previously protested alleged "slanted news" on the Richfield Reporter.

UHF stations apparently refuse to be pressed into saying whether they're going to go through with their construction permits.

Most of them queried on the subject recently have passed the ball right back to the FCC.

Typical attitude: If the FCC hasn't formulated its own plans, or clarified the future of UHF, certainly the permit holder is not in a position to do so.

*The Triangle Stations
proudly announce appointment of*



BLAIR-TV
November 1, 1956

ONLY BASIC CBS-TV STATION FROM PITTSBURGH TO HARRISBURG

WFBG-TV, Altoona, plus Pittsburgh
covers 76,701 more television homes
than any other station combination
in the area. Proof: ARB Coverage
Study of March 1956.



A TRIANGLE STATION

WFBG-TV
ALTOONA, PENNSYLVANIA

SPONSOR HEARS

27 OCTOBER

General Foods would like to cut back about \$1.5 million in network tv before spring.

That's why, you, the advertiser, can do some Christmas shopping on any one of five nighttime shows GF has on NBC and CBS. Holiday gift-selling campaigns stand the best chance for the alternate slots.

Charles G. Mortimer, GF president, would like to use his tv savings to "budget better profits" for the current fiscal year. (GF's 1956 fiscal year showed \$931,147,459 in net sales and \$39 million in net income.)

A topline agency is going to test-tube new tv show concepts and personalities on a southern station.

The networks have talked about something like this for years, but done nothing about it. The agency involved (a giant) picked a station that is (1) easy to fly to from New York, but (2) far enough away to make "sneak" tests. The plan starts early next year.

Behind it is this: In radio, comparatively small expenses permitted extended trial and error on a network; but the spiraling prices of tv preclude such a luxury. Hence the next best thing—a period of patient development on a local station.

Air advertisers are spending a pretty penny this year to protect themselves against infringement and libel actions.

The cash isn't for damage payments. It's sheer insurance coverage. The premium on a \$1 million policy runs around \$25,000—and a major advertiser usually wants a lot more than that.

Because people are exposed to more and more products, ideas, titles, and impressions every week, they are becoming prone to imagine that what they see resembles something they once dreamed up.

Seaboard Surety Co., which writes a major share of this coverage, says 80% of the insurance company losses on "intangible property" go to the defending lawyers.

When Madison Avenue turns tables on the potent New York daily tv columnists, here's how the agency experts look at the reviewers from across the fence:

JOHN CROSBY, HERALD-TRIBUNE: Witty, entertaining, and skilled at documenting a case for or against a specific deed or trend; however, there's some doubt whether the standards and judgments he sets forth would predict program ratings; his readership, on the other hand, gives him an influence that admen treat with considerable respect.

JACK GOULD, TIMES: Definitely a force in tv; a critic with meticulous taste; inflexible about what he considers high standards and concepts of public service, but not in terms of the masses; writes an excellent, literate review for the adman's personal taste, pretty much ignoring those who read with their lips.

BEN GROSS, DAILY NEWS: A gentle appraiser with a sympathetic ear for nostalgia.

JAY NELSON TUCK, POST: Dotes on matters of social-political significance and the opinion of his two young "monsters."

JACK O'BRIAN, JOURNAL-AMERICAN: Brushes off the technicalities of show business, but exercises a sympathetic grasp of what his readers like in entertainment; always ready to fly off into a personal crusade with his own version of what happened.

HARRIET VAN HORNE, WORLD-TELEGRAM: Her likes and dislikes tend to extremes; adept at colorful and pretty passages; inclined to go for the sentimental, but is hard on anything that smacks of the maudlin.

The Radio Leader in Des Moines!



A COWLES OPERATION

DES MOINES RADIO---CBS

72

**FIRSTS OUT OF
QUARTER HOURS**

72

In Latest Pulse Survey!

TUNE-IN UP --- COST PER THOUSAND DOWN!

KRNT Leads Morning, Afternoon and Evening!
... and has for years and years!

KRNT Is Your Basic Buy In Iowa!

KATZ HAS ALL THE FACTS ON THE STATION WITH THE FABULOUS PERSONALITIES AND THE ASTRONOMICAL RATINGS

TV RESULTS

SYNTHETIC MINK

SPONSOR: Montgomery Ward & Co.

AGENCY: Direct

Capsule case history: To dramatize its new fall fashion line, Montgomery Ward & Co. chose "My Fair Lady" as its theme. The company used five 15-minute segments on the afternoon *Starr Yelland Matinee* on KLZ-TV as the vehicle to promote fashion's new dictates of emphasized femininity and low-cost luxury. One objective of the campaign was to introduce a collection of new synthetic "mink" coats which retailed at about \$100. The man-made minks were demonstrated during the first show on Monday. By the morning following the showing the store's entire order of 50 coats was sold out. The Montgomery Ward retailer quickly placed a re-order for 100 more coats. This shipment was received on a Wednesday. By Thursday it too was gone. The advertiser had used only the one show on Monday to display the manufactured minks. All traffic on the re-ordered stock was carry-over from the initial tv demonstration. Cost of the 15-minute segment to Montgomery Ward was \$130. The firm's gross return came to about \$15,000 or \$115 for every advertising dollar invested.

KLZ-TV, Denver

PROGRAM: Participations

SPORTING GOODS

SPONSOR: Benn's Sporting Goods

AGENCY: Direct

Capsule case history: This advertiser sold 275 rod and reel outfits at \$20 each as a result of a single weekly participation over WHEN-TV for 13 weeks. The campaign resulted in what the advertiser called "hectic months" of business netting a total of 100% more sales than during the same period last year. The store's owner emphasizes that the volume of business on the fishing tackle was not diverted from other products since it was his total sales figures that showed the 100% increase for the period covered. The advertiser also reports that countless new customers were made; many have come back again and again following their original purchase. In short, the store found that the promotion has never stopped producing sales. Long after the height of the fishing season and the suspension of the campaign, references are still being made to the program by customers in the store. The vehicle used by Benn's Sporting Goods was, appropriately, a weekly fishing program. Exposure, however, was limited to one 60-second participation per week over a 13-week period. Cost: \$98 per week.

WHEN-TV, Syracuse

PROGRAM: Participations

TOY SHOP

SPONSOR: Hall's Gift Store

AGENCY: Direct

Capsule case history: Hall's used newspaper advertising exclusively to introduce the opening of their new Toy Shop section just before Christmas of 1955. The store found that the promotion met with fair to moderate success. This past summer, the gift shop (which is operated by the makers of "Hallmark" cards) turned to television to promote the toy section. Hall's signed for just one participation on the Happy Home show to promote a drawing for a miniature Pontiac. Customers had to come to the store and register to be eligible. From this one announcement the store got 400 in-store registrations. The store manager also said that many customers indicated that they had not known about Hall's Toy Shop until they saw the tv program. Reaction by the store was quick and positive. A fall-winter ad budget of \$4,000 has been set up for the Toy Shop with 55% of this budget already committed to KMBC-TV and a strong possibility of more later. The entire tv expenditure is apportioned to KMBC-TV for a 17-week, three times per week campaign covering the Kansas City, Missouri area.

KMBC-TV, Kansas City, Mo.

PROGRAM: Participations

FLOUR MILL

SPONSOR: Martha White Mills

AGENCY: Noble-Dury

Capsule case history: Some 1,000 pieces of volunteer mail were received by WSAZ-TV after the debut of the sponsor's first half-hour program. After a year's sponsorship, Martha White Mills gives most of the credit to the station for attracting a number of new wholesale accounts. This in turn encouraged the mill officials to expand. Since then the president of the company states that his over-all flour business in West Virginia has increased over 500% while the cake mix increase has been over 1,000%. Originally, a small schedule of tv announcements was chosen after a survey of the West Virginia market. Noble-Dury & Associates, agency for the mills, made calls on wholesale distributors, retailers and consumers door-to-door before deciding to use the medium. Most of the distribution at that time was through wholesale accounts on the fringe of the Huntington-Charleston area. After an increase in sales from wholesale accounts, the announcement schedule was replaced by the "Flatt & Scruggs Show." Sponsor has now renewed at a cost of \$15,444 for a straight 52 weeks.

WSAZ-TV, Huntington, W. Va. PROGRAM: Flatt & Scruggs Show



THE SOUTHERN CALIFORNIA

LOOK

KRCA · 4

NBC TELEVISION LEADERSHIP STATION IN LOS ANGELES SOLD BY

It's a whirl of glamour,
a gold-lit wine brocade
sheath sheltered by its
own coat, designed in
California by Don Loper.

It's a world on wheels,
the second biggest U. S.
auto-assembly center and
America's leader last year
in automotive sales.

It's millions of lasting
impressions, made on big-
earning, big-spending
Southern Californians by
advertisers who use



SPOT SALES

TELEPULSE

RATINGS: TOP SPOT

Rank now	Past rank	Top 10 shows in 10 or more markets Period 4-10 September 1956			Average ratings	7-STATION MARKETS	5-STATION MARKET	4-STATION MARKETS								3-STATION		
		TITLE, SYNDICATOR, PRODUCER, SHOW TYPE		S. Fran.		Boston	Chicago	Detroit	Milw.	Mpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Bal.	Atlanta	Bal.	
1	1	Highway Patrol (M)	ZIV	17.9	8.1 18.2	10.4		12.9 26.0	13.2 13.7	10.0 15.6	13.0			13.5 5.2				
2	2	Man Called X (A)	ZIV	17.8	6.0	8.7		23.5 7.0	14.2				6.7	13.2 5.1				
3	3	I Led Three Lives (M)	ZIV	17.3	2.0 13.2			28.4 12.7	16.9 17.2		12.5 18.8			18.0 8.1				
4	9	Celebrity Playhouse (D)	SCREEN GEMS	15.5	10.3					15.4		18.4 14.0		12.7 7.1				
5	5	Badge 714 (M)	NBC FILM, DRAGNET PROD.	15.4	7.1 11.8	19.0		14.4 15.4	14.3		10.4 10.5	22.7 9.5						
6		Amos 'n' Andy (C)	CBS FILM	15.3	5.5 9.3				13.2				8.7					
7	4	Man Behind The Badge (M)	MCA, BERNARD PROCTER	14.9	5.2 8.7			18.2 4.9		14.4		14.8		13.5				
8		Count of Monte Cristo (A)	TPA	14.1	6.9				7.9 7.5	6.9			8.4					
9	10	Science Fiction Theater (SF)	ZIV	13.6	6.2 16.7	13.5		10.5 12.4	9.3	8.5 14.2	9.0 13.6	8.7		17.9 8.0				
10	6	Dr. Hudson's Secret Journal (D)	MCA, AUTHORS PLAYHOUSE	13.5	3.3 11.8			14.2 14.0	19.5	17.0 6.9	17.6	7.4		10.7				

Rank now	Past rank	Top 10 shows in 4 to 9 markets			20.6	18.1	kttv 8:30pm	14.7	28.2	21.4	king-tv 7:30pm	wxi 7:00pm	kstp-tv 8:30pm	wre 7:00pm	wlb-a 7:30pm		
		Life of Riley (C)	NBC FILM	14.2	8.8	6.7	19.5	10.9	11.7	11.7	11.7	wre 7:00pm	wlb-a 7:30pm	wre 7:00pm	wlb-a 7:30pm		
1	1	Doug. Fairbanks Presents (D)	ABC	16.2	wre-a-tv 10:30pm	krea 10:30pm	whlkb 10:00pm	wtmj-tv 8:30pm	weau-tv 10:30pm								
3	6	Ellery Queen (M)	TPA	15.1	3.9			13.9									
4		Big Playback (S)	SCREEN GEMS	14.8	2.0 9.3		16.3										
5		Crosscurrent (M)	OFFICIAL FILMS	14.5	8.2				22.9								
6	4	Code 3 (M)	ABC FILM	14.3	14.8	11.4		9.0									
7	9	Stage 7 (D)	TPA	13.9	3.2	16.4	10.2	11.5									
8	5	I Search For Adventure (A)	GEO. BAGNALLI	13.0	1.9 10.3	18.9			14.3	23.7							
9		Patti Page (Mu)	OLDSMOBILE	12.7	4.0		10.5	7.7									
9	8	Rosemary Clooney (Mu)	MCA	12.7	7.4	15.4			11.0								

Shows are in order of average rating. (C) comedy, (D) drama, (Mu) documentary, (K) kids, (M) mystery, (M) music, (A) soap opera, (SF) Science Fiction, (W) Western. Films listed are syndicated, either for a limited or in length, telecast in four or more markets. The average rating is an unweighted average of the individual market ratings listed above. Blank space indicates film

not broadcast in this market 4-10 September. While network shows are fairly stable from month to another in the markets in which they are shown, this is true to much lesser extent for syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all!

FILM SHOWS

TV ADVERTISERS:



**YOU ARE
NOT COVERING
SOUTH BEND —
INDIANA'S 2ND
MARKET—UNLESS
YOU ARE USING
WSBT-TV!**

ATION MARKETS		2-STATION MARKETS				
ave. Columbus St. L.		Birm. Charlotte Dayton New Or. Providence				
3.0	20.9	20.4	26.3	26.0	32.3	35.8
w-tv 30pm	wbns-tv 9:30pm	kwk-tv 9:30pm	wbre-tv 9:30pm	wbty 10:30pm	whlo-tv 8:00pm	wdsu-tv 10:00pm
22.0	20.7		27.5		29.3	46.3
wbns-tv 8:30pm	ksd-tv 10:00pm		wbre-tv 7:00pm	whlo-tv 9:30pm	wdsu-tv 8:30pm	wjar tv 10:30pm
4.7	15.2	16.2	14.5	39.3	17.3	38.3
ews 10pm	wlw-c 8:00pm	ksd-tv 10:00pm	wbre-tv 10:00pm	wbty 7:00pm	wlw-d 8:00pm	wdsn-tv 8:30pm
15.4	18.7				8.8	33.8
wbns-tv 10:15pm	ksd-tv 9:30pm				wlw-d 11:15pm	wdsn-tv 10:00pm
9.7			22.8	28.0		19.5
w-tv 10pm			wbre-tv 9:30pm	whlo-tv 10:30pm		wjar-tv 10:30pm
8.5			24.3	19.8	46.5	14.3
w-tv 90pm			wbre-tv 9:00pm	whlo-tv 10:30pm	wdsu-tv 8:30pm	wpro-tv 7:00pm
2.9						39.8
w-tv 30pm						wdsn-tv 9:00pm
14.7	18.2					41.3
wbns-tv 5:30pm	kwk-tv 9:30pm					wdsu-tv 8:30pm
9.2	15.0		21.3	31.3	13.3	27.3
w-tv 00pm	ksd-tv 10:00pm		wbre-tv 8:00pm	wbty 6:00pm	wlw-d 10:30pm	wdsu-tv 10:00pm
10.7			21.8			16.3
wbns-tv 10:15pm			wbre-tv 8:30pm			wpro-tv 7:00pm

47.3		4.5	
wbty 8:00pm		wpro-tv 1:00pm	
26.3			
wbre-tv 8:30pm			
31.5			
wbty 10:00pm			
17.8			
8:30pm wah			
18.2			
ksd-tv 10:00pm			
28.3	13.8		
wdsu-tv 10:00pm	wpro-tv 7:00pm		
32.5			
wbty 10:00pm			
12.5	21.0		
wbre-tv 6:30pm	wbty 11:00pm		

Here's real proof of WSBT-TV's dominance of the South Bend Market: During the recent political conventions 76.9% of the television viewers here watched WSBT-TV. The next closest local station had only a 31.1% audience. No Chicago station reached more than 2.3%—No Michigan station reached even 1%!*

South Bend is one of the Nation's richest markets—No. 1 in the U. S. in incomes of \$4,000 to \$6,999—No. 2 in incomes of \$7,000 to \$9,999—No. 17 in incomes over \$10,000. (Soles Management, November 10, 1956).

Write for free market data book.

* Survey by independent interviewers of 1194 South Bend and Mishawaka homes—covering all days of both national political conventions.

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES

WSBT-TV

SOUTH
BEND,
IND.
CHANNEL
34

CBS... A CBS BASIC OPTIONAL STATION

Order Your
Copy
Today!



**Advertising's
STANDARD
Authority**

**FACTS...every
Advertiser Needs**

• You can depend on the 1956 STANDARD ADVERTISING REGISTER to give you the facts you need fast! Bigger than ever, more comprehensive — STANDARD lists 15,000 advertisers, over 70,000 executives — 18,000 brand names! Gives media used, advertising budget, type of distribution — everything you need to analyze competition, sell for profit!

Act now! Drop us a line on your letterhead and we'll send complete information by return mail.

The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

The AGENCY LIST

Standard source of information on over 3,000 U. S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year — the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.

Free

Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.

NATIONAL REGISTER PUBLISHING CO., INC.
147 West 42nd St. 333 N. Michigan Ave.
New York 36, N. Y. Chicago 1, Illinois

**Tv and radio
NEWSMAKERS**



Norman E. (Pete) Cash has been named president of the Television Bureau of Advertising to succeed Oliver Treyz, new vice president in charge of the ABC television network. Cash was second in command to Treyz at TVB, having been head of client relations, a post which covered overseeing the TVB sales force as well as the member solicitation and service activities. He has

been with the TVB since its inception, his appointment coming a few weeks after that of Treyz. Like Treyz, he came from ABC, having been eastern sales manager of ABC Radio. Cash was station relations director of NBC, later became general sales manager of Crosley Broadcasting and then went to the American Broadcasting web.

Ray J. Mauer has been appointed assistant creative director and a vice-president of Geyer Advertising, Inc., in one of three major executive changes announced by the agency. Lee A. Emmerich was appointed to the new position of tv-radio production manager with "administrative responsibility for all commercial production activities." In addition Donald W. McGuinn, tv-radio business manager, will take on responsibility for all business and traffic activities connected with his department. Mauer joined Geyer as director of its tv-radio department in 1955. Previously he was a tv-radio director, writer and producer with Cunningham and Walsh and with BBDO in a similar capacity. His first job was as a copywriter with the Campbell-Ewald Agency in Chicago.



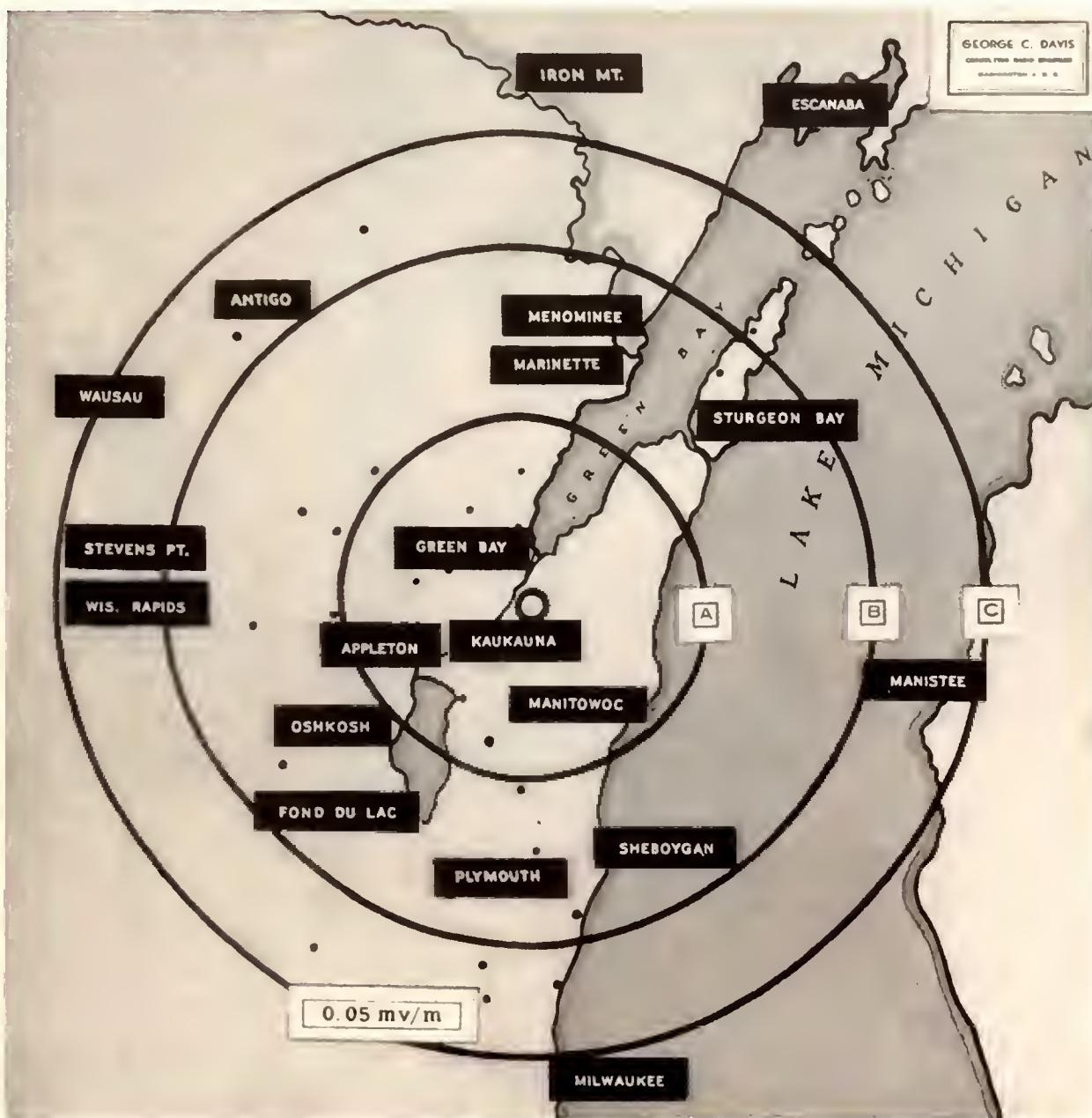
Claude Barrere's appointment as executive director of the Radio and Television Executives' Society becomes effective 1 November, according to an announcement by Society president Robert J. Burton. Barrere, who is one of the few life members in the Society, has been secretary of the RTES since its formation in 1952. Barrere has been in broadcasting since 1940 when,

after 13 years in travel agency and steamship work, he joined NBC as a French language announcer in the International (short wave) Division. Most recently Barrere was with BMI as eastern director of television, concentrating on matters pertaining to music in tv films. Before joining BMI Barrere ran his own business in sales and public relations for packagers, after a year with WEAF, N. Y.



Channel 2 runs rings around...

M
the Land of Milk and Honey!



... and nearly a million people
live within that "B" ring!

Yep-Bigger'n Baltimore!



HAYDN P. EVANS Gen. Mgr.
Red. WEED TELEVISION



“SHEENA” FIRST WITH AUDIENCES IN 80% OF MARKETS RATED

Highest in sales opportunities for sponsors, the highest rated show in its time segment in most markets against local and network competition.

Atlanta: 53.9% share of audience;
Chattanooga: 63.5% share;
Cleveland: 58.3% share;
Columbus: 45.6% share;
Los Angeles: 32.8% share;
Memphis: 45.9% share;
Phoenix: 36.7% share

For rating and sales success stories on

SHEENA, QUEEN OF THE JUNGLE,

Source: ARB, June, 1956

Write, wire, phone

ABC FILM SYNDICATION, INC.

10 East 44th Street
New York City
OXford 7-5880



SPONSOR ASKS

(Continued from page 55)

all this have to do with box-top offers? Just this: Advertisers soon discovered that this new medium was ideally suited as a vehicle for their sales promotional activities, and as a result, box-top offers reached a new high in the industry. However, radio did not supplant print media; instead, it supplemented them. With the advent of TV, this situation was, in great part, reversed.

Television's rapid rise to prominence as an advertising and entertainment medium definitely affected radio's standing with heavy users of premiums. Here was a medium that combined sight and sound—a medium that not only described the product, but demonstrated it as well, in the quiet surroundings of the living room. What more could an advertiser seek? This phenomenal newcomer to the media picture proved a terrific stimulus to box-top offers.

The past several years have seen records broken as fast as they were made in the premium industry.

While it has generally suffered in the eyes of advertisers as a medium for effective premium merchandising, radio can by no means be dismissed as an ineffective selling tool. True, it no longer can boast of the exclusive part it plays in our daily lives, and has been relegated to a supporting role. However, it has taken to this new role with amazing alacrity and has supplemented TV much in the manner it did print media.

I believe that in this sense it has proved its effectiveness in premium merchandising and will continue to do so in the future.

Milton Cuttenplan, v.p. and account group supervisor, *Emil Mogul, New York*

► On-the-air premium offers are still effective, but only if they adhere to certain qualifications.

First and foremost, I think that the premium should spring naturally from the product and serve as a continuing stimulant of additional product use. For example, for the Ronzoni Macaroni Company, we offer the "Talisman Italian Cook Book," a \$3.00 value, for one dollar. This offer, which is successful from every merchandising point of view, has every element that I

have found to be necessary for maximum effectiveness in the use of premiums.

It has both an immediate and an ultimate impact. Its immediate impact is in its usefulness as a cook book and in the fact that it is a bargain.

Its ultimate impact is even more important, because it continues to do its job day in and day out while it is in the housewife's possession. The book, with a special 16-page insert illustrating the various macaroni shapes and a preface written by the president of the Ronzoni company, extends its association with the product by selling every time it is used.

I like this kind of premium because it moves well in any medium. I like premiums that associate themselves with the product, or that call for refills of the sponsor's product.

I like the kind of premium that



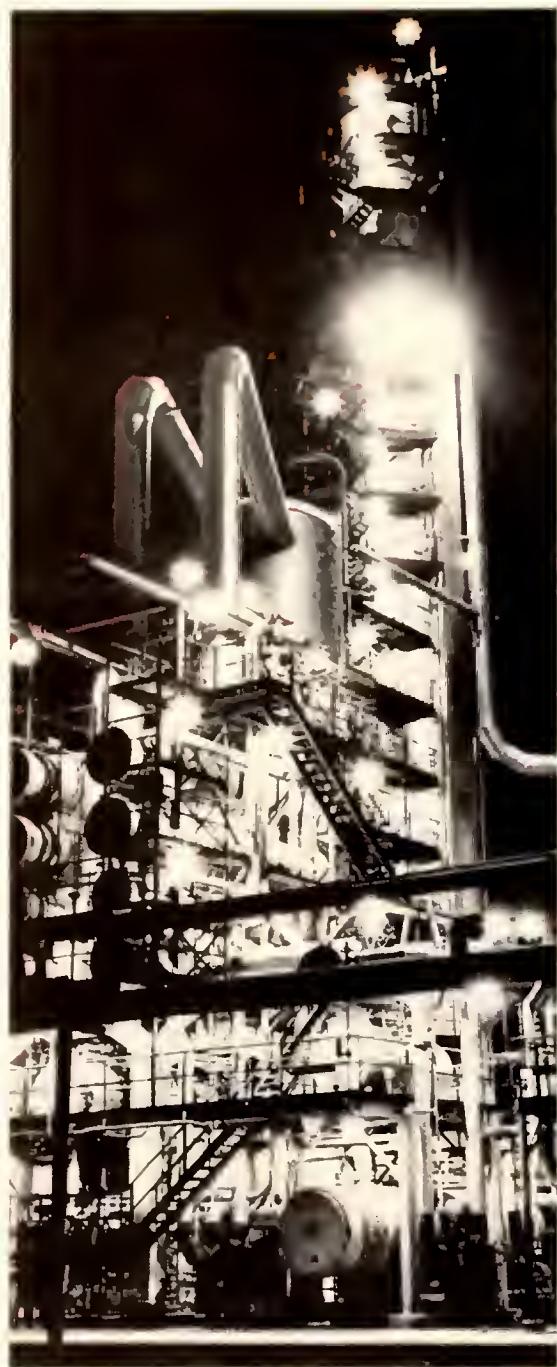
“I like premiums that call for a refill”

never stops selling because—let's face it there is really no such thing as a "self-liquidating" premium. It is true that the premium's price to the advertiser may be within the selling price. The latter may be even high enough to cover handling and postage. But I don't know of any self-liquidating premiums that cover the cost of advertising and of point-of-purchase promotion. And if this extra cost is to be met, an initial impact is not enough. The premium has to keep selling for you to be worth its real cost.

I believe, also, that a premium must be sold properly according to the media available. After all, it's really the premium you're selling—not the product. And it is the application of a particular medium's selling principles that influences the effectiveness of the premium program.

Are premium offers effective? Only if they bestir the customer to take advantage of them, and then follow through by creating a continuous need or desire for the sponsor's product. I think when these elements are there, premiums are good business.

Chicago,
Chicago,
That Petroleum Town—
One of the Top
Refining Centers
in the World!



... AND
CLARK SUPER 100 GASOLINE
SELLS CHICAGO
WITH WMAQ'S JIM MILLS

JIM MILLS produces the kind of customer response that really takes his sponsors places. Small wonder that one of his sponsors, Clark Super 100 Gasoline, has become the largest selling independent gasoline in the entire Middle West!

Twice each day, Monday through Friday (1:00-1:55 pm; 4:00-4:30 pm), Jim entertains, and *sells* to, millions of Chicago homemakers. His formula: popular music, humorous comment, and *persuasive believability*.

The products he sells: everything from beer to baby-food, from tobacco to toiletries, including, besides Clark Super 100 Gasoline, such national advertisers



as Bengay, Blue Bonnet Margarine, California Prunes, Chevrolet, Contadina Tomato Paste, Fox Head 400 Beer, Gerber's Baby Food, Hit Parade Cigarettes, Lipton Soup, Quaker Oats, Ralston Purina, Shinola, and Vim Vegetable Juice... at an impressively low 26¢-per-thousand-listeners!

Follow the leaders, like Clark Super 100 Gasoline, who really *know* the Chicago market! Contact NBC Spot Sales, and get extra mileage for your advertising dollars on the JIM MILLS SHOW! In New York, call your NBC Spot Sales Representative for a Radio-Phonic Spot Buying audition by telephone.

WMAQ



Radio leadership station in Chicago

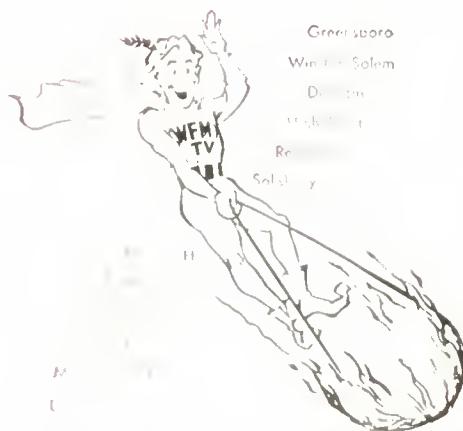
SOLD BY  **SPOT SALES**



A Ball of Fire...

in sales results is **yours** in the Prosperous Piedmont section of North Carolina and Virginia with WFMY-TV. Blaze away to glory . . . and increased profits too . . . by calling your H-R-P man today for full information on this top TV market of the nation, **completely covered only by WFMY-TV.**

- 2 Million Population
- \$1.9 Billion Retail Sales



WFMY-TV Pied Piper of the Piedmont
"First with LIVE TV in the Carolinas"

wfmy-tv
Channel 2
GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.



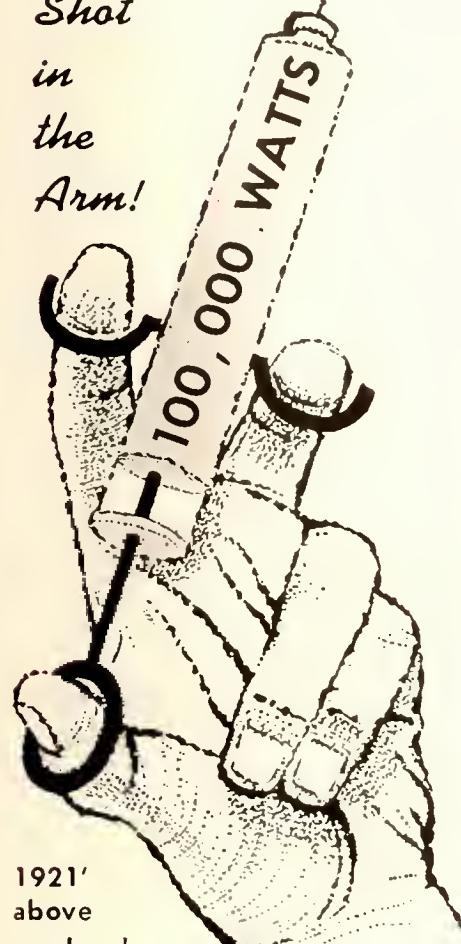
Since 1949

WSAU-TV

WAUSAU, WIS.
CHANNEL 7

Gives North Central Wis.

A
Shot
in
the
Arm!



1921'
above
sea level

539,700
population

153,680 homes

Midland Coop's
shot in the arm
cost them only \$1.30
per thousand viewers.

STOCKHOLDERS:

Newspapers:

Wausau Daily Record Herald

Marshfield News Herald

Wis. Rapids Daily Tribune

Merrill Daily Herald

Rhineland Daily News

Antigo Daily Journal

Radio Stations:

WSAU-WFHR-WATK

OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

Reps at work

Bill Tilienius, John Blair & Co., New York, says the following question is the one admen ask him most often: "How can I make the most efficient use of the spot radio medium?" His advice to them is fourfold. "First," says Bill, "take advantage of spot radio's low-cost saturation plans to achieve maximum repetition and market penetration. Ford, Tetley Tea, Slenderella and others recognize that spot radio makes saturation economically possible in modern campaign planning." Secondly, he suggests strong local personality programs and, *for radio especially*, the development of imaginative copy and catchy jingles to dramatize an outstandingly good sales message. Pall Mall, Pepsodent, United Fruit are three firms that apply this principle. Third on Bill's list: "Take advantage of distinctive nighttime programming on quality regional reach stations. Advertisers like General Mills and Thomas Leeming achieve depth coverage of market center and penetration of the Central-South market at amazingly low cost. And, finally," he tells buyers: "Look beyond fluctuating ratings for qualitative evidence of sales effectiveness and the station's influence."



"look beyond ratings"

Stuart Kelly, Paul H. Raymer Co., Inc., New York, agrees with timebuyers who say that station representatives today must gear themselves toward accepting greater responsibilities on behalf of their stations. Says Stu, "We no longer enjoy the gold rush days when sponsors stood in line to get on tv stations and because of

expanding set saturation stations could raise rates indiscriminately. There are more stations and they're more expensive today. Buyers are more discriminating and demand information, facts, figures." He feels buyers should ask reps for data in-depth and that reps in turn should explain to stations what material is necessary. "For example," he says, "rate increases must be documented with figures showing increased sets, increased audience or some other valid reason for higher rates. The

whole competitive problem becomes sharper every day." Stu Kelly also feels that with increased interest in recently-released feature film packages, advertisers and agencies want to know more than just rating and cost of slots in features. They want audience composition, flow, commercial content allowance and other factors.



"gold rush gone"

"If we're going to have any kind of living together, we must have some sort of an understanding..."

This is a boy from Boston, talking to a lady named Helen Parkhurst about racial prejudice.

The same Helen Parkhurst asked youngsters in Portland, Ore., about military service. One said, "It isn't actually fear that bothers you . . . it's you don't know *when* you're going or *where*."

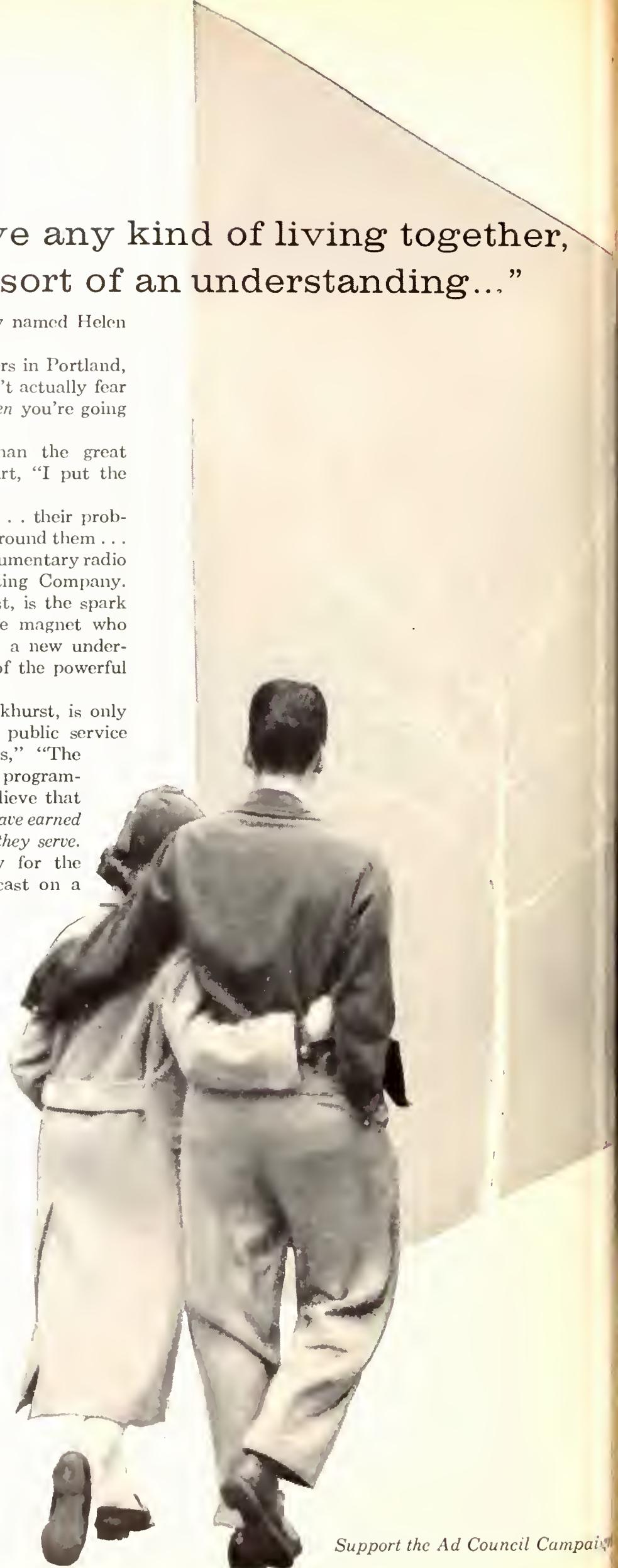
Sometimes teenagers are more direct than the great masters . . . like the one who said about art, "I put the feeling inside me in my hands."

Young people's feelings about themselves . . . their problems . . . their futures in the wonderful world around them . . . that's the heart of "Growing Pains," a new documentary radio series produced by Westinghouse Broadcasting Company.

Helen Parkhurst, famous child psychologist, is the spark who lights the youngsters' imaginations, the magnet who draws out their deepest feelings. The result: a new understanding for parents . . . for everyone . . . of the powerful stirrings in our young people.

This new series by WBC, with Helen Parkhurst, is only one in a growing list of outstanding WBC public service programs—programs like "Of Many Things," "The Big R," "How Shall We Learn?" This kind of programming is emphasized by WBC because we believe that *broadcasting is most effective on stations which have earned the respect and confidence of the communities they serve*.

"Growing Pains" is produced exclusively for the WBC stations, but is already being broadcast on a number of educational radio stations. We shall be happy to make it available to others. Call Richard Pack, WBC Vice President in charge of Programming, at MUrray Hill 7-0808, New York.





WESTINGHOUSE BROADCASTING COMPANY, INC.



RADIO

BOSTON—WBZ+WBZA
PITTSBURGH—KDKA
CLEVELAND—KYW
FORT WAYNE—WOWO
PORTLAND—KEX

TELEVISION

BOSTON—WBZ-TV
PITTSBURGH—KDKA-TV
CLEVELAND—KYW-TV
SAN FRANCISCO—KPIX



KEYSTONE COVERAGE

87 million people in Hometown and Rural America spend their money for every nationally advertised product on the American scene. The inside track to this great market is through the Keystone Broadcasting System... 900 radio stations strategically located throughout this vast area to give advertisers maximum coverage of one of America's most potent audiences!

Send for our new station list

CHICAGO

111 W Washington St. State 2-8900

NEW YORK

580 Fifth Avenue, Plaza 7-1460

LOS ANGELES

3142 Wilshire Blvd., DUNKirk 3-2910

SAN FRANCISCO

57 Post Street, SULLer 1-7440

• **TAKE YOUR CHOICE.** A handful of stations or the network a minute or a full hour it's up to you your needs

• **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some spot costs.

• **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you



1946-56, a dynamic decade,
was SPONSOR's first. The following
65 pages capsule these 10
terrific years of industry
and SPONSOR progress

A large, bold, white number '46' is centered on a solid purple rectangular background. The number is slightly off-white, giving it a bright, glowing appearance against the dark purple.

TENTH ANNIVERSARY SECTION

THIS WE FIGHT FOR: *The record on campaigns SPONSOR has waged for industry causes, 1946-56* Page 100

DECADE OF REVOLUTION: *A highlight report on events in the industry's most dynamic decade* Page 104

INDUSTRY REACTIONS: *The thoughts of air media leaders summing up SPONSOR's first 10 years* Page 123

PORTFOLIO OF SPONSOR'S FIRST ADVERTISERS: *Their ads reflect vastly changed conditions.* Page 147

A large, bold, white number '56' is centered on a solid purple rectangular background. The number is slightly off-white, giving it a bright, glowing appearance against the dark purple.

46

56



THIS WE FIGHT FOR

"In our opinion, the proper role of a trade paper is not only to inform, but to actively lead the way. SPONSOR has built on this concept and its unusual growth is in good measure due to the needs it has seen, the causes it has espoused." This is the way we expressed our editorial philosophy four years ago when we published a list of the industry improvements to which we had dedicated ourselves. We headed our editorial platform "This we fight for." Now, on its tenth anniversary, SPONSOR sets forth the record on some of the dozens of campaigns we have conducted over the past decade. We are proud of the record but not satisfied. In checking the issues of the past 10 years, on which the report below is based, we found much had been accomplished but much more that needed doing. It's to the more-that-needs-doing that we dedicate our new weekly operation.

KICKOFF

**June
1947**

**August
1947**

**August
1948**

**February
1949**

CAMPAIGN

Eliminating summer hiatus: SPONSOR reasoned advertisers were losing sales opportunities through hiatus thinking. Editorials in 1947 and 1948 were followed with series of annual Summer Selling sections throwing light on summertime audience, marketing facts, and summer programming.

Create strong BAB: SPONSOR felt advertisers would not get fullest appreciation of radio if there was no one source in position to do all-industry selling job. Starting four years before Broadcast Advertising Bureau (now Radio Advertising Bureau) was eventually set up as independent body, SPONSOR urged industry repeatedly to tell its story to advertisers. SPONSOR warned that radio would suffer lasting decline unless a BAB was formed. SPONSOR's constant editorial prodding helped to bring BAB into existence.

A better name for spot: Too many admen felt "spot" as a medium was synonymous with one-minute "spots," overlooking fact that uses of national spot included purchase of local programs and participations—as well as announcements between programs. SPONSOR felt a clearer name for spot would go far toward broadening advertiser thinking. A contest was run and the name "selective" was chosen. Most of trade papers agreed to use new name.

Keep BMB alive: SPONSOR felt advertisers were entitled to coverage data on air media, editorialized for retention of the industry-supported Broadcast Measurement Bureau.

STATUS TODAY

No more hiatus: Though many clients still let up pressure in summer, trend to 52-week use of air is well established. Net tv ended hiatus this year with economies a major factor.

RAB is spearhead of radio comeback: Now operating on \$300,000 budget, RAB has become strong central voice for radio, is credited by many broadcasters with having led them back to sound economic footing. Many profitable radio campaigns owe their genesis to counsel provided by the hard-working staff of the RAB.

The name never caught on: It was with considerable reluctance that SPONSOR admitted in November 1949 that it had not succeeded in establishing the new name. To this day, however, in Canada, "selective" is used. The term, incidentally, was first suggested to SPONSOR by Paul H. Raymer.

BMB died: Broadcaster dissension ended BMB, leaving coverage field to the private measurement services.

Please turn page



THIS WE FIGHT FOR *continued . . .*

KICKOFF

**June
1949**

For measurement of out-of-home radio listening: With articles and editorials, SPONSOR since 1949 has campaigned repeatedly for measurement of the "Big Plus" and recognition for out-of-home's importance. SPONSOR contended radio had engaged in a gigantic giveaway by failing to count a major segment of its listening audience.

**July
1949**

"Let's sell optimism": With recession talk in the wind, SPONSOR urged stations to tell the story of America's fundamental economic strength with on-air announcements.

**October
1949**

"The forgotten 15 million": SPONSOR's continuing campaign to show advertisers how to get the most out of Negro radio began at a time when few on the national level were aware of medium. There were then 100 radio stations in the U. S. programming to reach the Negro audience.

**November
1949**

Stature for timebuyers: With articles like "Your timebuyer can contribute more," SPONSOR year after year pointed out the increasingly important role of the timebuyer; how he could help make television and radio advertising more effective for his client.

**December
1949**

Radio is getting bigger: At a time when many had written radio off as dying—including many broadcasters—SPONSOR repeatedly pointed to radio's strengths. How was radio getting bigger? In terms of multiple sets in the home and the great growth in car and portable radios. This, SPONSOR maintained, gave evidence of radio's vitality; and the growth in sets and listening by individuals helped to balance losses then shown by the rating services. It was SPONSOR's belief that the rating services were undermining radio by their failure to measure listening to all sets.

**September
1950**

Let's put all media under the same microscope: SPONSOR held that radio was not alone to suffer tv inroads, that time spent with media was truer yardstick than ratings.

**March
1951**

The ratings muddle: Before and since we first used the term "ratings muddle," SPONSOR fought for clear understanding of (1) the differences between ratings, (2) their proper uses and (3) their limitations. In a series of reports, SPONSOR fought for higher measurement standards.

**October
1951**

The truth about Red Channels: SPONSOR set out to determine how adequately Red Channels had been researched. The conclusion: it was a thin job, not reliable.

**December
1951**

Believability: SPONSOR warned in 1951 that cigarette copy, with wildly competing claims, could hurt believability of all advertising. Later articles renewed the warning.

CAMPAIGN

STATUS TODAY

Battle nearly won: Few advertisers today plan spot radio campaigns without recognition of the out-of-home audience, particularly in cars. Pulse and Nielsen measure out-of-home but much listening still goes uncounted.

Idea caught on: Many stations, notably members of Tennessee Association of Broadcasters, pitched in.

Negro radio has spurted up: Today there are over 700 stations which program to Negroes. Many national, regional clients use medium. But even greater growth still lies in the future.

Situation has changed: Today stature of buyers has grown at most agencies, particularly with trend toward all-media buying and creation of associate media directors in many shops.

Radio's growth continues: Over 14 million sets were sold last year and this year spot radio billings are headed for a new record. SPONSOR still believes radio listening is incompletely reflected by ratings and today there's growing awareness that the best media yardstick is results. Reliance on ratings as be-all and end-all is diminishing at the present time.

Undetermined result: Articles and subsequent editorials focussed attention on time as a media yardstick.

Heightened awareness: Today the ratings problem is widely discussed, often loosely. Researchers have bolstered samples, sharpened their methods, but more improvement is vital.

We won Polk award: Long Island University award honors CBS newsman who died at Communist hands.

Better today: Cirens barking has declined in today's copy, even in long-offending cigarette advertising field.

KICKOFF

CAMPAIGN

STATUS TODAY

**June
1952**

Rate-card selling: SPONSOR warned stations "deals" hurt radio's stature and destroyed the buyer's confidence that he was getting same price everyone else paid for time.

**February
1953**

Creation of TvB: In publicly setting forth its complete editorial platform, SPONSOR stated one of its objectives was to seek creation of tv promotion bureau for industry.

**April
1953**

All-Media Evaluation Study: In biggest project in trade paper history, SPONSOR spent two years evaluating methods of media selection. Objective: to encourage scientific techniques. BBDO's Ben Duffy called project "Encyclomedia."

Focussed opinion: Many have taken up cudgels for rate card standards; but "deals" on lesser scale persist.

Achieved: Goal SPONSOR had sought was achieved with 1954 establishment of TvB, vigorous follow-through since.

Not yet sure: Wide interest was stirred by project. But is media selection more scientific today? That's subject we're studying, right now.

CREDO
VOLUME 1 NUMBER 1

SPONSOR is the trade magazine for the man who foots the broadcast advertising bill. As such, its objective is to do a job for the sponsor. That job, as we see it, boils down to this:

to give the sponsor what he needs to understand and effectively use broadcast advertising in all its forms—

to sort out the four broadcast advertising mediums—AM, FM, TV, FAX—in their present-day perspective—

to make every line of editorial content vital and vivid to the sponsor—

to look at broadcast advertising issues fairly, firmly, and constructively—

to promote good broadcast advertising—advertising that is good for the sponsor and good for the listener.

Norman R. Glenn

PUBLISHER

**February
1954**

Tv set count: SPONSOR's thesis was that advertisers are entitled to county-by-county breakdown on tv sets from one recognized industry source, should not have to depend on station or trade magazine guesstimates for information.

Halting progress: Two industry-backed ARF studies this year have helped the situation, but the NARTB project is not yet off the ground.

**October
1954**

Making spot easier to buy: SPONSOR for years had contended advertisers would get fuller use from spot if it was easier to buy. One suggestion: standard availability forms.

Partial victory: SRA members agreed on standard availability form in '55 but much progress is still needed.

**July
1955**

Spot dollar figures: This was a campaign SPONSOR has waged for years. But in July 1955 we gave it both barrels and then followed up with articles and multiple editorials.

Battle won in tv: With TvB report on spot tv starting last quarter '55, next step is a spot radio counterpart.

TOPS IN '46: Leading Nielsen radio top 10 in 1946 was "Fibber McGee and Molly." Other top stars were Hope, Benny, Skelton



SWITCHED: First of NBC stars to sign with CBS in 1948 talent raid was Jack Benny. Others who joined "capital gains parade" were Bergen, Amos 'n' Andy

MR. TELEVISION: Among early tv stars was Milton Berle, whose antics helped create heavy tv interest in the late 40's

46

56

A DECADE OF TV AND

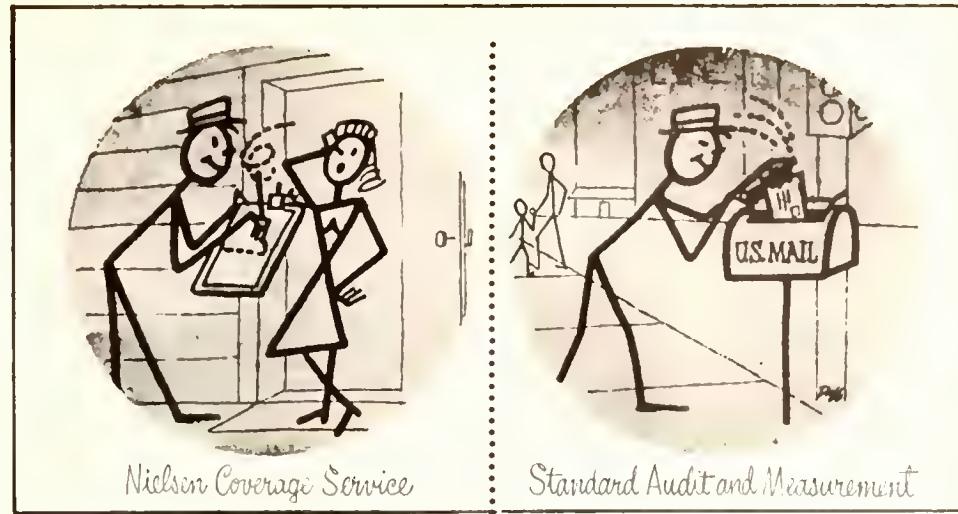
Jam-packed with developments, last 10 years saw birth of commercial video, color, decline and rebirth of radio, struggling fm born too late, an allocation dilemma, probes, probes, probes

RADIO FIGHTS BACK: Impact of tv on radio networks in early 50's led to various network participation plans. Among them was NBC's "Tandem Plan," a three-show lineup that included "The Big Show" with Tallulah Bankhead, Guest, Danny Kaye





UHF: End of freeze in 1952 brought host of problems in intermixed markets. Above, different home antennas for uhf



COVERAGE: Two coverage services competed for business in 1952, were quickly outdated by end of tv freeze, impact of tv on radio stations

MERGER: Leonard Goldenson headed new AB-PT, which merged in 1953, brought competition into web tv picture



ADIO REVOLUTION

The decade ending this year will probably set a record for being jam-packed with radio-tv developments. Condensed into this 10-year stretch were not one but a series of revolutionary trends which saw the paths of am, fm and tv cross and change direction, each reacting on the other and each, in turn, being reacted on.

The 1946-56 period may have set a pattern for television, possibly into the 21st Century. There was the birth of commercial tv, the approval of two video color systems, the development of video tape, two allocation plans plus the groundwork for a third which will probably last many years and the growth of tv ownership from almost nothing to three homes out of four.

During this same period, am radio saw its biggest years (if not its best). In what was only a second by history's time clock, radio suffered displacement as a glamor medium, underwent a time of troubles, struggled to re-evaluate itself and emerged in a new garb that

advertisers are only beginning to appreciate. Fm radio also collided with tv and was the loser but is now trying to enlarge a beachhead carved out by the fascination with high-fidelity sound. If fm's beginnings were not auspicious its future still holds promise.

The decade also witnessed an unprecedented climb in advertising expenditures, a climb that made radio's metamorphosis easier and speeded up tv's growth. The decade began primed with a huge bundle of unsaturated demands (and background fears of economic ups and downs) and ended in an aura of optimism, with a rapidly growing population, a long list of products that were not even a gleam in anybody's eye 10 years before and a widespread belief that the historical cycle of boom and doom can somehow be controlled.

Some of the highlights of the years bracketed by SPONSOR's own history as a magazine follow.

1946: The year SPONSOR started marked the end of an era as well as the beginning of one. The stain of depression and war was being washed out in 1946, though the transition from war to peace was marred by industrial disputes. Advertisers were busy satisfying consumer hungers after the deprivations of the war years. But they were also concerned with what would happen when this hunger was satisfied. Some economists were looking back over their shoulders and recalling the "primary postwar depression" in the early 20's after World War I. Few guessed that in 10 years, the population would reach nearly 170 million.

Broadcasters were worried over the sharp increase in am stations and fearing a cut in average revenue even if over-all radio ad expenditures went up. Interest in fm was approaching a peak. The FCC stood by its decision to put fm in the 88-108 mc. band. The old band, 42-50 mc., was still in use



HIGH COSTS: Network television's rising costs in recent years were symbolized by \$11 million three-year deal in 1955 between Gleason and Buick



SPECTACULARS: New excitement was injected into network tv during 1954-55 season by NBC TV spectaculars. Betty Hutton starred in debut, "Satins & Spurs." As exciting as spectaculars is debate among admen as to their value to tv clients

10 years of usefulness

SPONSOR was born with the issue of November, 1946. The first issue was a 76-page book containing a credo setting down publisher Norman R. Glenn's aim to promote good advertising and serve the advertiser. The credo also declared the intention to cover four "broadcast advertising" media: am, fm, tv and fax (or facsimile, the broadcasting of signals to produce printed matter in the home).

Articles in that first issue foreshadowed the kind of approach used throughout SPONSOR's history. There was an experience story on Bab-O, then spending 90% of its budget on network radio. There was also a story on a programing problem: Would Reynolds Tobacco *Grand Ole Opry* show keep its audience after the star, Roy Acuff, was replaced by Red Foley?

The magazine moved quickly into the pattern which established its success. Its annual Fall Facts publication made its debut during the first summer. Its feature articles were slanted to point up the use aspect to the advertiser and agency. Early in its career, SPONSOR recognized the important role of the timebuyer and turned out article after article calculated to keep the timebuyer's interest and attention.

Probably SPONSOR's most important (and most expensive) project was its All-Media Evaluation Study, containing 26 articles, which ran from 20 April 1953 to 28 June 1954; the study was later printed in book form. The two-year project was widely hailed as an original and useful effort to solve some of the problems involved in media selection.

Specialized market studies have long been an important part of SPONSOR's editorial content. Among the annual sections on specialized markets are those on the Negro, farm and Canadian markets. Also run annually is a Summer Selling Section.

Starting with the 1954 issue, SPONSOR has published an annual *Buyers' Guide* of radio-tv station programming.

SPONSOR has been given a special George Polk Award from Long Island University's Journalism Department for outstanding industry service, the only trade paper in its field so honored.

and plans were made for a gradual changeover. As the year 1946 began, about 20 stations were operating in the new band. Some manufacturers (among them Zenith and GE) wanted to retain the old band, holding it was necessary to give proper service to the U. S. audience, especially those in rural areas, which the old band could reach better. But already the shadow of tv was falling on fm since one of the reasons the FCC was abandoning the old fm band was because it expected to use the 44-50 cm. strip for Channel 1.

The color tv battle was hot. CBS, which had urged a policy of by-passing black-and-white tv and getting commercial video off the ground via color, was asking an immediate FCC okay for its field sequential color system in the 480-920 mc. uhf band (most of which was later set aside for uhf commercial tv). Most of the appliance people were on the side of RCA, which was pushing for an all-electronic, rather than a mechanical system. Later, as tv home ownership grew the factor of compatibility (ability to receive b&w without converters or adaptors) in the all-electronic color system became a potent argument in its favor. In 1946, however, while engineers spoke of the theoretically greater perfection possible in the all-electronic system, the CBS color-wheel set was farther along the road to home use. In December of 1946, the FCC called on CBS to demonstrate its system officially.

In November, the month SPONSOR started, the following radio shows were in Nielsen's top 10 according to average audience rating figures: In order, they were *Fibber McGee & Molly*, *Lux Radio Theatre*, *Fred Allen*, *Screen*

'Pepsi, Please' SCORES IN MUNCIE, WILL GO NATIONAL.

ADVERTISING AGE, August 20, 1956

KENYON & ECKHARDT INC.
Advertising

NEW YORK 17 Park

September 11, 1956

Mr. William Craig
Vice President
Radio Station WLBC
Muncie, Indiana

Dear Bill:

This is a belated note of appreciation for the splendid cooperation you gave us on the "Pepsi, Please" promotion in Muncie. I don't have to tell you the results of the campaign -- you were there -- but I assure you that it wouldn't have been possible if we had not had an all-out effort on the part of you and your staff at WLBC.

Some months ago when we were in the process of selecting a test city, I was concerned about Muncie because it is a one radio station town. Knowing nothing of you and your operation, I was afraid that I might be walking into a situation where a monopoly existed and I might not get the all-out effort that I could get in a city where there were two stations. Looking back on this I should have had no concern.

Again, thanks to you and your excellent staff.

Sincerely,
Matt
J. Clarke Mattimore

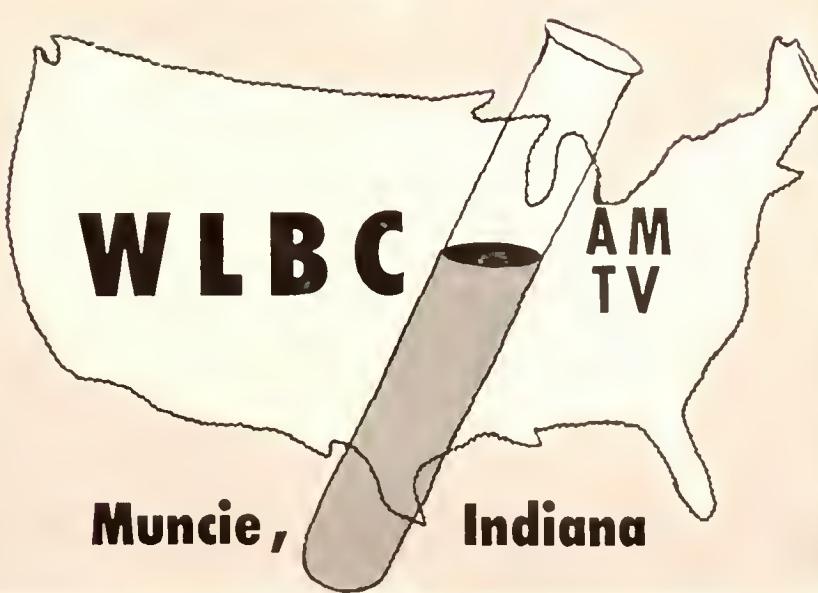
JCM:mn

NEW YORK BOSTON CHICAGO SAN FRANCISCO DETROIT HOLLYWOOD ATLANTA PHILADELPHIA TORONTO MONTREAL

"As a radio success story, I've never seen anything that's come close to it." -- J. Clarke Mattimore, Kenyon and Eckhardt.

"Results have far exceeded the most optimistic expectations."
- Richard Burgess, Vice President Pepsi-Cola Company.

BEST FOR TEST



REVOLUTION *continued*



MOVIE FLOOD: Sale of RKO package, which included "Top Hat," to C&C Super, started 1956 flood of feature film into tv

COLOR: FCC okay on compatible color in 1953 stirred momentous tv trend. Left, Kukla, Fran & Ollie before WNBQ, Chicago, camera



PROBES — Tv allocation — network practices received thorough airing before Senate Commerce, Judiciary Committees in 1956. Above, Frank Stanton, CBS president, tells former group destruction of webs would be a backward step

Guild Players. Bob Hope, Chase and Sanborn Hour, Amos 'n' Andy, Jack Benny, Red Skelton and Fitch Bandwagon. Ratings ranged from 24.0 for the first to 17.6 for the 10th ranking show. It was Nielsen's fourth year of reporting audience figures via the electronic recorder.

The Broadcast Measurement Bureau made its first coverage study in 1946 and found, among other facts, that 95.2% of urban families had radios. The dissatisfaction that eventually brought about BMB's downfall was well in evidence even then.

Though tv set penetration was infinitesimal, video network plans were already in the works with NBC particularly active. On the radio network front, affiliations were being expanded. MBS passed the 350 mark and was aiming at 425. The NBC radio network reached 160 stations. In 1946, the average lineup on NBC was 127.

Personnel notes: George Washington Hill died. Charles Denny was made FCC chairman. (The next year Wayne Coy replaced him.)

The late 40's: Even as tv was getting under way, radio was growing rapidly. In 1948, the year commercial tv actually got off the ground, radio station growth went from not quite 1,800 to 2,600. The year started with about 1,500 am stations and ended with about 1,900. There were about 275 am stations under construction and applications pending for about 500. In fm, there were about 370 stations at the beginning of 1948 and about 700 by the year's end. About 300 fm stations were under construction and about 90 fm applications were pending. But fm was already showing signs of trouble as 125 fm permits were returned.

The year before RCA chief David Sarnoff had made his famous speech to NBC affiliates at their Atlantic City convention telling them the time was ripe to get into tv. At the beginning of 1948, there were 17 commercial tv outlets on the air. By the end of the year there were 50 and a goodly number of the rest of the pre-freeze tv stations were under construction.

CBS made its bid for network dominance (in tv as well as radio) starting in 1948 with its talent raid on NBC. The first capital gains deals were with Benny and Amos 'n' Andy. Edgar Bergen and Fred Allen talked about retiring from radio until the tv picture

(Please turn to page 112)

CONGRATULATIONS SPONSOR MAGAZINE

on your 10th
Anniversary!



Back in 1946, when Sponsor Magazine made its first appearance, the WLS NATIONAL BARN DANCE was already twenty-three years old and the Midwest's most popular radio program. Fourteen years before, to meet the demands of listeners who wanted to see the show, WLS had taken over Chicago's 8th Street Theatre to broadcast the program before two capacity, paying audiences every Saturday night. At that time, everybody said it couldn't last, and no one would pay to see a radio show!

Well, WLS listeners have been coming and paying every Saturday night since . . . 2,572,030 of them to date. And the perennially popular WLS NATIONAL BARN DANCE, with its successful formula of genuine neighborliness and old-fashioned merriment, still draws the greatest listening audience of any Chicago station every Saturday night. (For proof, see figures from a recent Pulse Survey in 164 Counties of the WLS Major Coverage Area.)

We're wishing for Sponsor Magazine many more years of success in its service to our industry. We plan to be around to greet you on your Silver Anniversary with radio's oldest, most popular program, the WLS NATIONAL BARN DANCE.

SATURDAY NIGHT PULSE AREA REPORT for June, 1956

	WLS	Station A	Station B	Station C	Station D
7:30 P.M.	4.5	2.0	1.0	1.3	.8
8:00 P.M.	4.5	1.8	1.5	1.3	.5
8:30 P.M.	5.0	1.0	2.5	1.0	1.0
9:00 P.M.	4.8	1.5	1.8	.8	.3
9:30 P.M.	5.5	1.8	1.0	1.0	.5
10:00 P.M.	4.5	1.3	1.0	1.3	1.3
10:30 P.M.	4.5	1.3	1.0	.5	.3
11:00 P.M.	4.0	1.8	1.0	1.0	1.0
11:30 P.M.	2.8	1.3	.8	.3	.5

The "National Barn Dance" now available on half-hour films for TV—Call Fred Niles Productions or WLS.

Home of the National Barn Dance

890 KILOCYCLES • 50,000 WATTS • REPRESENTED BY BLAIR & COMPANY



night
and
day

WERE the

CLEVELAND'

WERE the ONE station first in ALL THREE....

*Nielsen**, *Pulse**, *Hooper**!

Night and day the top name personalities beam the best in music, news and sports to Cleveland over **WERE**.

WERE personalities reach more live audiences through personal appearances than any other regional talent. They enjoy more national and industry-wide recognition, too!

WERE excites people into listening with unique programming exclusives.

WERE participates in all major area events with its 16 ton studio-palace on wheels . . . the only mobile unit integrated into the civic and business life of Cleveland.

The long-night through, Clevelanders use a city-wide network of free phones to call their thousands of dedications direct to the highest rated dusk-to-dawn personality in the area.

WERE drew over 100,000 visitors to its flagpole studio broadcasts at one of Ohio's biggest fairs.

WERE was the only radio station to which TV viewers turned as a guide to political convention viewing.

... and only **WERE** offers the most complete, guaranteed merchandising program available in the Cleveland market...

* *Latest Nielsen:*

WERE is first 6 a.m. to midnight in N.S.I. area audience and first in Cleveland's metro market, too!

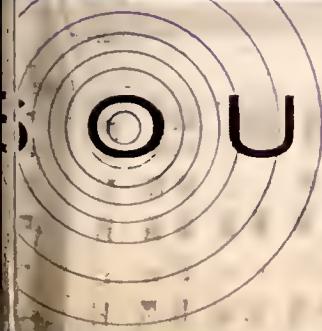
* *Latest Pulse:*

WERE has the greatest total share of in-and-out-of-home audience around the clock.

* *Latest Hooper:*

WERE has the highest share of radio audience in every time segment.

Buy **WERE** and sell CLEVELAND



SOUND HABIT

Richard M. Klaus, General Manager

represented by:

Venard, Rintoul & McConnell, Inc.

REVOLUTION

(Continued from page 108)

was clear but Bergen ended up in the CBS stable. Other NBC stars and other talent as well were lured to CBS and by the end of 1949 the Paley web could boast of such luminaries as Bing Crosby, Groucho Marx, Red Skelton, Burns & Allen and Garry Moore.

CBS Radio ended the year 1949 with 185 affiliates, up from 179 the year before. CBS TV started with a 24-station web at the beginning of 1949 and 12 months later the total was 56. The other three tv networks had

about the same number (and in many markets the same stations).

NBC got busy signing up new talent to replace the defections and among those who joined the web were a team by the name of Martin & Lewis, known around the night club circuit but not familiar elsewhere.

Gross billings of the four radio networks were about \$200 million in 1948, up about 5% from the year before. In 1949, however, billings dipped by the same amount, the first sign of tv's impact on the radio webs.

All in all, there wasn't much worry

among radio broadcasters about tv from '47 through '49. However, in the latter year, the radio industry, via the Broadcast Advertising Bureau (later RAB), joined forces in an All-Radio Presentation Committee under the chairmanship of Gordon Gray, then with WIP, Philadelphia, and put out a series of three films which stations could use to sell radio to the public as well as advertisers.

It became apparent quickly during this period that the 12 vhf channels provided by the FCC would not permit a truly competitive tv system. The freeze on new tv station construction was instituted by the FCC in 1948 and it began considering a new allocation scheme. By the end of 1949 all but one of the 108 pre-freeze stations were on the air. While New York and Los Angeles each had its seven stations, fully two-thirds of the pre-freeze tv markets only had one station. This situation and the clearance headaches involved plagued advertisers until 1952 when the first uhf stations came on the air.

Meanwhile, tv was beginning to exhibit lusty signs. By 1949 network gross time billings reached the respectable figure of \$12 million. NBC had about half of this figure. In January 1949 the coaxial cable linked the Midwest with the East. Interconnection was available to 13 stations at the beginning of 1949. By the end of the year, 26 cities were linked. General Sarnoff was predicting 20 million tv sets by the end of 1954. (He was quite conservative. The actual figure was 30 million.) In 1949 there were more than 500 spot tv clients.

Network tv programing was getting under way in earnest in 1949. By the end of that year, *Toast of the Town* had been on 75 weeks and CBS TV, boasting of its packaging prowess in a tone it would not use today, crowed that the show had never ranked below second place in popularity. Milton Berle was well on his way to the title of "Mr. Television." A number of shows were on then that are still on the air. Among them, in addition to the Ed Sullivan Sunday night hour, were the two Godfrey shows, *Talent Scouts* and *Friends*; *Big Story*, the Firestone show, the Kraft dramatic hour, *Studio One* and *Lone Ranger*.

A sampling of network tv shows which became regular-season casualties after the 1949-50 season or later

LOOK FOR YOUR COPY OF THE NEW SPONSOR EVERY FRIDAY

For the up-to-the-
minute happenings in
television and radio advertising
read SPONSOR every week.

\$10 A YEAR (52 ISSUES)



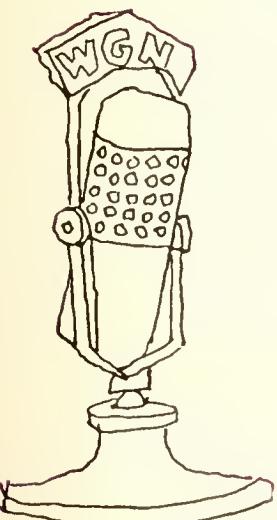
we are in your future

Dear Norm,

On the tenth anniversary of Sponsor Magazine and saluting your first weekly issue, we of WGN, Inc. want to congratulate you and your fine staff on outstanding and commendable contributions to the industry.

And we want to invite your readers now and in the future to keep an eye and an ear on us in the nation's second largest market . . . where Nielsen shows WGN-TV, Channel 9, No. 2 Station in Chicago . . . yes, No. 2; and where WGN-Radio reaches more homes than any other station.

Best wishes for many more years of continued service to the industry and the success and prosperity you so richly deserve.



Ward L. Beale

Vice President and General Manager
WGN, Inc.

WGN TELEVISION, CHANNEL 9
RADIO, 720 ON YOUR DIAL

The Chicago Tribune Stations. Owned and Operated by WGN, Inc., Chicago, Illinois

were GE's *Fred Waring Show* and Crosley's *This is Show Business*, both on CBS Sunday nights; *Chevrolet on Broadway* and Cities Service's *Bands of America*, both on NBC Monday nights; the Roller Derby, sponsored by Chesebrough and Blatz on ABC Thursday nights and *Fiction-Fire*, sponsored by Libby on the same network Friday nights; Gulf's *We, the People* on NBC Friday nights and R. J. Reynolds' *Man Against Crime* on CBS, also on Friday nights.

The video webs didn't start programming until 5:00 p.m. in 1949. *Howdy Doody* was already in its 5:30-6:00 p.m. slot, nearly half sponsored and no *Mickey Mouse Club* to worry about for years. ABC still had no network shows on Monday and Tuesday nights but the 15-minute pattern between 7:30 and 8:00 p.m. was already established on CBS and NBC and continued unhampered until *Disneyland* pointed up the powerful force of all-family listening during the early evening and particularly the way in which the younger set controlled the tv dial.

before they went to bed.

Personnel notes: There was a 50% turnover in network presidencies in 1949. At NBC Niles Trammel ended nine years as president and was moved up to chairman of the board with Joseph H. McConnell, executive vice president of RCA, moving into the presidency. Edgar Kobak resigned the presidency of MBS to become a broadcasting consultant and Frank White, president of Columbia Records, became MBS president.

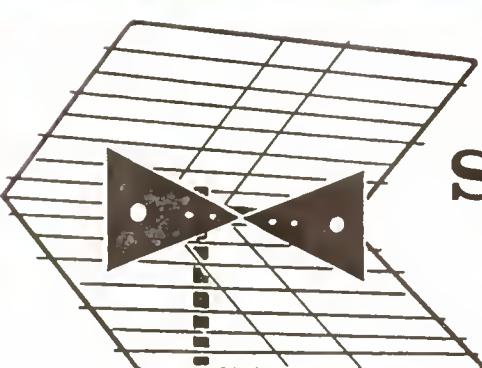
The early 50's: The year 1950 was a bad one for radio. It was the year the radio broadcasters really got scared about tv. Some idea of the state they were in can be gotten from statements showing relief that radio listening didn't stop altogether when a home had tv installed. To make matters worse for am broadcasters, the ANA was exerting pressure for reduced rates, especially on the network level. The rate situation came to a head with an NBC plan to cut evening rates an average of 12% in 53 tv mar-

kets, including the five markets where the web had o&o's. Some of the proposed rate cuts went up to 25%.

The affiliates put up a loud howl and remained adamant against a rate cut. One broadcaster, in a letter to Senator Edwin Johnson (D-Col.), chairman of the Commerce Committee, said the proposed price slice would mean economic chaos, but added that stations feared economic sanctions by the mother webs. The NBC plan was to have gone into effect 1 January 1951 but the stiff stand of the affiliates kept the rate cut away for a number of months. In the meantime, billings for all the radio networks but one (CBS) declined. But spot radio was up about 10%.

The FCC okayed the CBS color system in 1950. An RCA-NBC effort to upset the ruling failed in an action before the Federal Court in Chicago but the court continued its temporary ban against commercial use of the system.

If radio broadcasters were down in the dumps, the tv broadcasters were

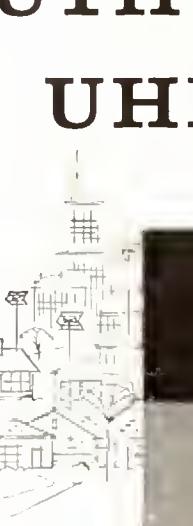
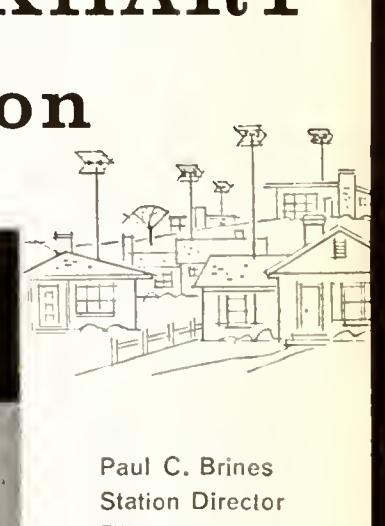


"A" Time	WSJV	Station B	Station C
1 Hour	\$300	\$500	\$400
1/2 Hour	\$180	\$300	\$240
5 Min.	\$.90	\$125	\$100
E.R.P.	250,000 watts	185,000 watts	204,000 watts

**Pay less to sell the
SOUTH BEND-ELKHART
UHF* market on**

WSJV-TV

**South Bend—Elkhart
ABC—Channel 52**

Paul C. Brines
Station Director
Elkhart 52, Ind.

2nd Market
in Indiana
for income
and SALES!

This is
solid UHF—
215,814
UHF sets!

\$ Your dollars
buy a stronger
run on WSJV.
COMPARE!

See your
H-R
Man for
full facts!

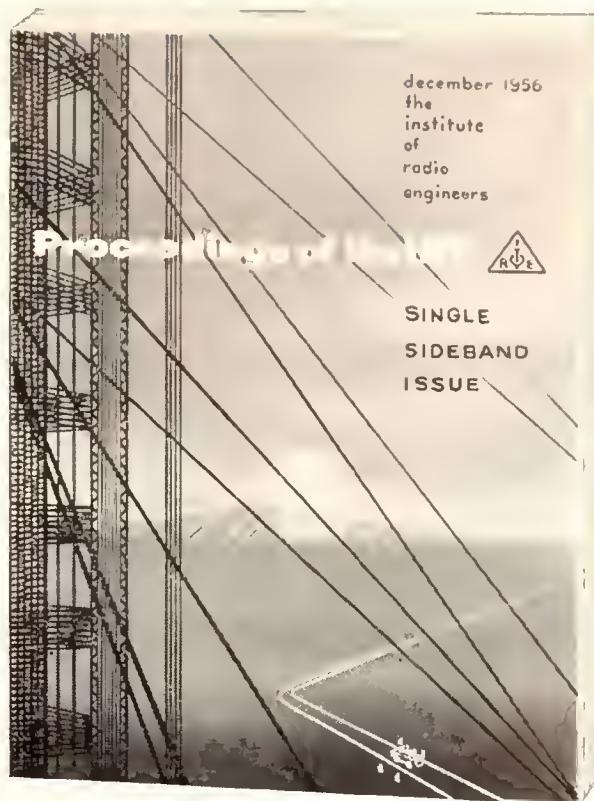
IRE reports on **SINGLE SIDEBAND!**

The December issue of *Proceedings of the IRE* presents a round-up of the most recent technical discoveries as presented by the Joint Technical Advisory Committee through its sub committee on single sideband techniques.

Because single sideband offers advantages over conventional AM systems for police radios, taxi radios, ship to shore radios, as well as in many other practical uses, the JTAC has launched a special study for the FCC on this new development in radio communication. Interest in single sideband systems is high because they:

1. Reduce the size and weight of equipment, allow effective communication when conditions limit the size of the installation.
2. Conserve the radio spectrum by not taking up as wide a band of frequencies as do AM signals.
3. Permit a reduction in the total radiated power required to accomplish a given communication function.

The December issue of *Proceedings of the IRE* begins with a guest Editorial by the Honorable George C. McConaughay,



Chairman of the Federal Communications Commission and will take its place in the record of radio-electronics growth. IRE gave you the color TV issues of October, 1951, and January, 1954, the scatter propagation issue of October, 1955, the earth satellite issue of June, 1956, and now December's special single sideband issue—a reference work of the decade!

Get the December *Proceedings of the IRE* and get the facts about SINGLE SIDEBANDS

Partial list of contents:

"Factors Influencing Single Sideband Receiver Design" by L. W. Couillard, Collins Radio Co., Cedar Rapids, Iowa
"Frequency Control Techniques for Single Sideband" by R. L. Craiglow, E. I. Martin, Collins Radio Co., Cedar Rapids, Iowa
"A Suggestion for Spectrum Conservation" by R. T. Cox, E. W. Pappenfus, Collins Radio Co., Cedar Rapids, Iowa
"Power and Economics of Single Sideband Equipment" by E. W. Pappenfus, Collins Radio Co., Cedar Rapids, Iowa
"Automatic Tuning Techniques for Single Sideband Equipment" by V. R. DeLong, Collins Radio Co., Cedar Rapids, Iowa
"Linear Power Amplifier Design" by W. B. Bruene, Collins Radio Co., Cedar Rapids, Iowa
"Distortion Reducing Means for Single Sideband Transmitters" by W. B. Bruene, Collins Radio Co., Cedar Rapids, Iowa
"Linearity Testing Techniques for Sideband Equipment" by P. J. Icenbice, H. E. Fellhauer, Collins Radio Co., Cedar Rapids, Iowa
"Early History of Single Sideband Transmission" by A. A. Oswald, (retired) formerly Bell Telephone Labs., Inc., Murray Hill, N. J.
"Comparison of Linear Single Sideband Transmitters with Envelope Elimination and Restoration Single Sideband Transmitters" by L. R. Kahn, Kahn Research Labs., Freeport, L. I., N. Y.
"Application of Single Sideband Technique to Frequency Shift Telegraphy" by C. Buff, Mackay Radio & Telegraph Co., Inc., Brentwood, L. I., N. Y.
"A Third Method of Generation and Detection of Single Sideband Signals" by D. K. Weaver, Stanford Research Institute, Stanford, Calif.
"An Introduction to Single Sideband Communications" by J. F. Honey, Stanford Research Institute, Stanford, Calif.
"Synchronous Communications" by J. P. Costas, General Electric Co., Syracuse, N. Y.
"Synthesizer Stabilized Single Sideband System" by B. Fisk, C. I. Spencer, Naval Research Lab., Washington, D. C.

PROCEEDINGS OF THE IRE

1 East 79th Street, New York 21, N. Y.



Enclosed is \$3.00

Enclosed is company purchase order for the December, 1956 issue on SINGLE SIDEBAND

Send to:

Name _____

Company _____

Address _____

City & State _____

All IRE members will receive this December issue as usual. Extra copies to members, \$1.25 each (only one to a member).



The Institute of Radio Engineers

1 East 79th Street

New York 21, N. Y.

Something NEW?



New "Sponsor?" . . .

Congratulations!

There's the NEW SOUND, too, creating more excitement about NEWS . . . more reason for listening to MUSIC . . . public service that's stimulating community interest! It's time YOU called Tom Longsworth A-9436 in Fort Wayne or A. W. "Bink" Dannenbaum if you're in New York at MURRAYHILL 7-0808 and ask about the new . . .

WOWO

Now All-Local



WBZ-WBZA, WBZ-TV, KDKA, KDKA-TV, KYW-TV, KYW-TV, WOWO, KPIX, KEX

**WESTINGHOUSE BROADCASTING
COMPANY, INC.**

Represented by
PETERS, GRIFFIN, WOODWARD, INC.

enjoying sky-high optimism. Network gross time billings were up to \$45 million in 1950 with DuMont registering a 350% jump over 1949 and showing a gross time billings total of \$4.5 million. Spot tv advertisers totaled about 1,000.

While the agencies were knocking themselves out with tv clearance problems, the networks got into a row over AT&T interconnection facilities. ABC and Du Mont wanted the facilities shared equally while CBS and NBC, with more sponsors, wanted them shared in proportion to the business. The fight was finally settled by a complicated compromise.

The 1950 census found U. S. homes up eight million over 1940 and a radio home saturation figure of 95.6%. There were 2,230 am outlets, 676 fm stations and 107 video broadcasters in business. Both the set and station construction picture was eluded over by the Korean "police action."

By 1951, however, it was apparent the huge productive strength of the country was up to the task of turning out both guns and butter and the feared shortages in electronic equipment did not materialize.

The network rate cuts for evening time finally came in 1951. The CBS and NBC cuts took place in July. Gross time billings continued to slide, however, and the PIB totals at the end of the year showed a 5% dip. Actual income dropped more than the PIB totals indicated since ABC and MBS did not change their gross time charges like CBS and NBC but only the discount structure. Over-all, the rate cuts ran in the neighborhood of 10 to 15%.

In addition to cutting rates, NBC worked out a rate formula which, though it didn't change the total network price, made a number of adjustments in network rates on the station level to reflect the varied impact of tv in individual markets. This met with strong resistance among affiliates.

In '51 radio was beginning to recover from its exaggerated fears the year before. The medium was promoting itself harder and offering more opportunities to the advertisers. The real beginnings of network flexibility took root in 1951, specifically the spot carrier or participation plans. ABC had its Pyramid Plan, NBC had its Tandem Plan. In '51 the Tandem Plan consisted of *The Big Show*, NBC Radio's spectacular; the *Martin & Lewis Show* and *Mr. Keene* on Sun-

day, Friday and Thursday, respectively. The network plans were not as flexible as they became later on. For example, in the Tandem Plan advertisers were required to buy at least one participation in each show for a minimum period and the full network was a must.

At the end of the year the U. S. population was nearly 156 million and there were 43 million radio homes.

During 1951 advertisers continued pouring increasing sums into tv. The last of the pre-freeze stations went on the air, making the total number 108. An incipient revolution in video was unfolded by Bing Crosby Enterprises with a display of tv magnetic tape. In 1952, a year after the first showing, BCE showed video tape again and the trade press reported a great improvement over the first showing. One observer compared it to a quick kine.

The freeze ended in 1952. The first uhf station took to the air in Portland, Ore., and by the end of the year about a dozen more u's were broadcasting. During '53, the pace of new CP's speeded up and more than 200 new video outlets began broadcasting. The problems of u's in intermixed areas cropped up with increasing frequency and by 1954 the allocation and network-affiliation issues were being aired by a Senate Commerce subcommittee.

With the demise of BMB after two reports in the 40's, two private concerns, Nielsen and Standard Audit Measurement Service, offered station coverage services in 1952. With the end of the freeze and rapid growth of tv, these services were outdated quickly from both the tv and radio standpoint. However, it took four years for another coverage study (NCS No. 2) to take place.

On the basis of NCS No. 1, Nielsen estimated 45 million radio homes and 20 million tv homes or 45% saturation at the end of 1952.

Among the outstanding events of 1953 were the FCC approval of color on 17 December and the American Broadcasting-Paramount Theatres merger. The FCC color decision set aside the 1950 okay of the CBS method and put the seal of approval on the National Television Systems Committee all-electronic, compatible method. Though at the time of the CBS decision the FCC said any proposed system to set aside the field sequential system would have to be so superior as to overshadow it, this viewpoint

Planning a Radio Station?



**Here's a helpful folder that shows
AT A GLANCE just what you'll need!**

The main equipment items that go into the assembly of a radio broadcast station are represented on this see-at-a-glance "pull-out" display folder. Graphic pictures and descriptions of RCA equipments, with their related system functions, are connected by arrows. The signal path is traced from pickup source to antenna radiation, showing equipment require-

ments at every step. Reduce your station planning to its simplest form with this graphic guide.

Ask your RCA Broadcast Representative to show you this new display folder of Radio Broadcast Equipment (form 3J-2832).



RADIO CORPORATION of AMERICA
Broadcast and Television Equipment

Camden, N. J.

was dismissed by the FCC in 1953. The government agency spoke of a "shift in emphasis" and said it was relying on assurances that the existing inadequacies were those of equipment and were not inherent in the nature of the compatible system.

Though there were no color sets around, NBC put on three color shows before the year was out. With a number of technical problems and high set costs color receiver ownership grew more slowly than anticipated. Two years after the FCC okay less than 15,-

000 U. S. homes owned color sets.

The AB-PT merger brought new money and spirit to the "third network." It was approved by the FCC in a five-to-two decision with Commissioners Hennock and Webster dissenting. Interestingly, in another decision involving the Paramount name at the same time (early February), the FCC ruled that Paramount Pictures controlled Du Mont Laboratories.

Account restlessness was becoming more evident in 1954. Among the important radio-tv accounts shifting that

year were Borg-Warner, Bulova, Campbell, Eversharp, Gruen, Motorola, RCA Victor and Schick (the latter two going to K&E). Estimated radio-tv billings involved came to around \$40 million.

Fee tv began to occupy public attention in 1954 and the debates reached a crescendo the next year. For the most part, agencies and advertisers adopted a hands-off attitude in the battle though the opinion was widespread that fee tv would be able to hurt free tv by having the financial resources to attract the top show business talent. While it was commonly assumed that a fee tv show would have no advertising, there was some talk among advertisers that product tie-ins could be worked out by giving away with each package a coin or slug enabling the purchaser to watch a fee tv show. A number of uhf stations having a hard time asked the FCC to okay fee tv as a method of solving the uhf station problem.

Radio promotion was pushed harder. During the late 1952-53 winter, the Station Representatives Association (formerly the National Association of Radio and Television Station Representatives) had launched the Crusade for Spot Radio. Stations were asked to support a national promotion campaign by paying monthly fees equal to one-half of the gross one-minute rate. In 1953 and 1954, the Crusade was especially active.

New excitement was injected into the tv picture with the debut of spectaculars on NBC TV at the beginning of the 1954-55 season. Leading off the three series of specs was Betty Hutton in "Satins and Spurs." While the critics' reception of the Hutton show was less than enthusiastic, a number of later productions, particularly in the Monday night series, *Producer's Showcase* received high praise. As for the advertisers, reactions were mixed with the response usually based on the particular advertiser's product problem. Appliance and car manufacturers went for the attention-getting, prestige values. Makers of package goods, on the other hand, found the cost-per-1,000 too high for low-priced, high turnover items.

The film syndication field had an estimated \$60 million year in 1954, though sales estimates can only be guessed at in this competitive free-wheeling business. TPA had been formed the year before by veteran

1521 FEET

Hi neighbor!

KRLD-TV

CHANNEL 4 DALLAS

OPERATING WITH MAXIMUM POWER AND TELECASTING FROM THE TOP OF TEXAS' TALLEST TOWER, GIVES YOU

MORE COVERAGE

than any other TV station in Texas!

The BIGGEST buy in the BIGGEST market in the BIGGEST State

Owners and operators of KRLD — 50,000 Watts, The Dallas Times Herald Station, Herald Square, Dallas 2, Texas.

JOHN W. RUNYON, Chairman of the Board
CLYDE W. REMBERT, President
REPRESENTED BY
THE BRANHAM COMPANY

In Milwaukee

An Exciting New Concept in Local Television Reporting

"TV news digest"

Has the Whole Town Watching

WISN-TV Weekday Evenings at 10:00 P. M.

Thirty Minutes of Dynamic Television Journalism, Presented in Six Special Five-Minute Segments by Wisconsin's Most Comprehensive TV News Department and Milwaukee's outstanding News, Sports and Weather Personalities



LOCAL NEWS—

WISN-TV News Director Don O'Connor with the latest, most complete coverage, live and on film.



NATIONAL NEWS—

Milwaukee Sentinel stories, last minute photos, with Jim Van de Velde.



DOCUMENTARY TWELVE—

Vivid, penetrating, analytical film treatment of local issues, shot by award-winning WISN-TV Newsreel Chief Charles Sciurba.

SPORTS WHIRL—

Milwaukee's most authentic TV sportscasts with Former Green Bay Packer star Bob Forte.



PERSONALITIES—

Interviews with important figures, celebrities in the world of news and sports.



WEATHER—

The inimitable Bill Bramhall, Milwaukee's favorite weatherman, is back by popular demand with his own unique treatment of the weather.



WISN-TV CHANNEL

12

ABC

MILWAUKEE

Represented by

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

Hollywood producer Edward Small, financial expert Milton Gordon and ex-Ziv sales executive Michael Sillerman. Official Films had an executive reorganization the same year. Evidence of the expansion of the business was shown in Ziv's announcement in 1953 it had sold five program series in Mexico as the first step in a broad scheme aimed at international distribution. Business ownership developments in syndication continued at a rapid pace. For example, in October 1953 Jack Gross and Phil Grasne became full owners of United Television Programs. A year later, UTP was merged with MCA TV Syndication.

The end of 1954 saw the release by the Advertising Research Foundation of its long-awaited ratings standards report. This was not a critique of any rating service but a set of standards covering the methods used by these services without indicating to what extent each service measured up to the standards.

There were more than 20 standards set up but basic ones were these: (1) tuning (rather than actual listening or viewing) should be the basis of measurement, (2) the household should be the unit measured, (3) all sets in the

household should be measured, (4) the entire reception area of a station should be measured, (5) the measurement should be representative of all households in the area measured, (6) average instantaneous audience figures should be available (one reason being it permits uniform comparisons of shows of different lengths) and (7) the number rather than the percent of households reached should be given.

The recent past: During 1955 and 1956 the business seemed to move faster than ever. On the promotion side, 1955 started with the debut of an all-industry Television Bureau of Advertising after an abortive attempt the year before to set up a spot-only organization. A short time after its founding, TVB and the N. C. Rorabaugh Co. announced the regular quarterly publication of spot TV dollar spending, a big step forward in the fight to spotlight spot spending.

Also, as 1955 opened, the Broadcast Advertising Bureau changed its name to Radio Advertising Bureau. RAB had come a long way since the days when it was a division of the NARTB. It was spending in the neighborhood of \$750,000 annually.

was actively bearding advertisers in their dens, sharpening station selling methods by clinics, special sales meetings and promotion material and gathering data useful to both members in the organization and advertisers and agencies outside.

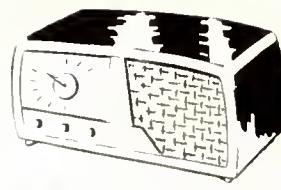
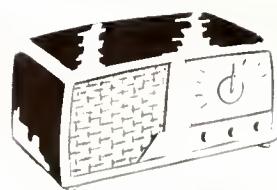
The Congressional hearings in 1956 were heralded the year before by memos from the retiring majority and minority counsel of the previous Congress' Senate Commerce Committee, Robert F. Jones and Harry M. Plotkin, respectively. The "Plotkin Memo" in particular created a stir with its recommendations to limit network option time, affiliation exclusivity and other web activities.

In a spate of testimony before the Senate Commerce and Judiciary Committees in 1956, the networks appeared to have come through unscathed and are now awaiting the 1957 report of the FCC's Network Study Committee.

The flood of feature films which poured into TV this year was foreshadowed by the purchase in July 1955 of RKO Pictures by General Teleradio for \$25 million. In September Republic Pictures signed a consent decree which would make its 16 mm. prints available to TV. Then, in January 1956 C&C Super Corp. through Matty Fox agreed to pay \$15.2 million to the newly-merged RKO Teleradio Pictures for 740 feature films and 1,000 short subjects. Screen Gems followed this up quickly with a list of 104 Columbia features. UM&M bought out the Paramount shorts. PRM bought the pre-1949 Warner Bros. library. NTA leased 52 20th Century-Fox features. Bought UM&M and, at SPONSOR's presstime, was close to signing another batch of Fox features with the possibility that the studio would end up with a share of the film network NTA set up this year.

As the decade since the founding of SPONSOR draws to a close, the broadcasting scene was peppered with signs of radio-TV vitality. Video spending passed the billion mark in 1955 and will probably hit around \$1.2 billion by the end of the year. Spot radio made a comeback in 1956 and there were indications that at least two of the radio networks will bill more heavily this coming quarter than during the corresponding quarter of 1955. It looks certain that just as much will happen during the next decade as during the past 10 years.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



**THE ONE THEY LISTEN TO
MOST . . . IS THE ONE TO
BUY!**

In Roanoke and Western Virginia
—that's WDBJ

Your Peters, Griffin, Woodward "Colonel"
has the whole, wonderful story

WDBJ
CBS

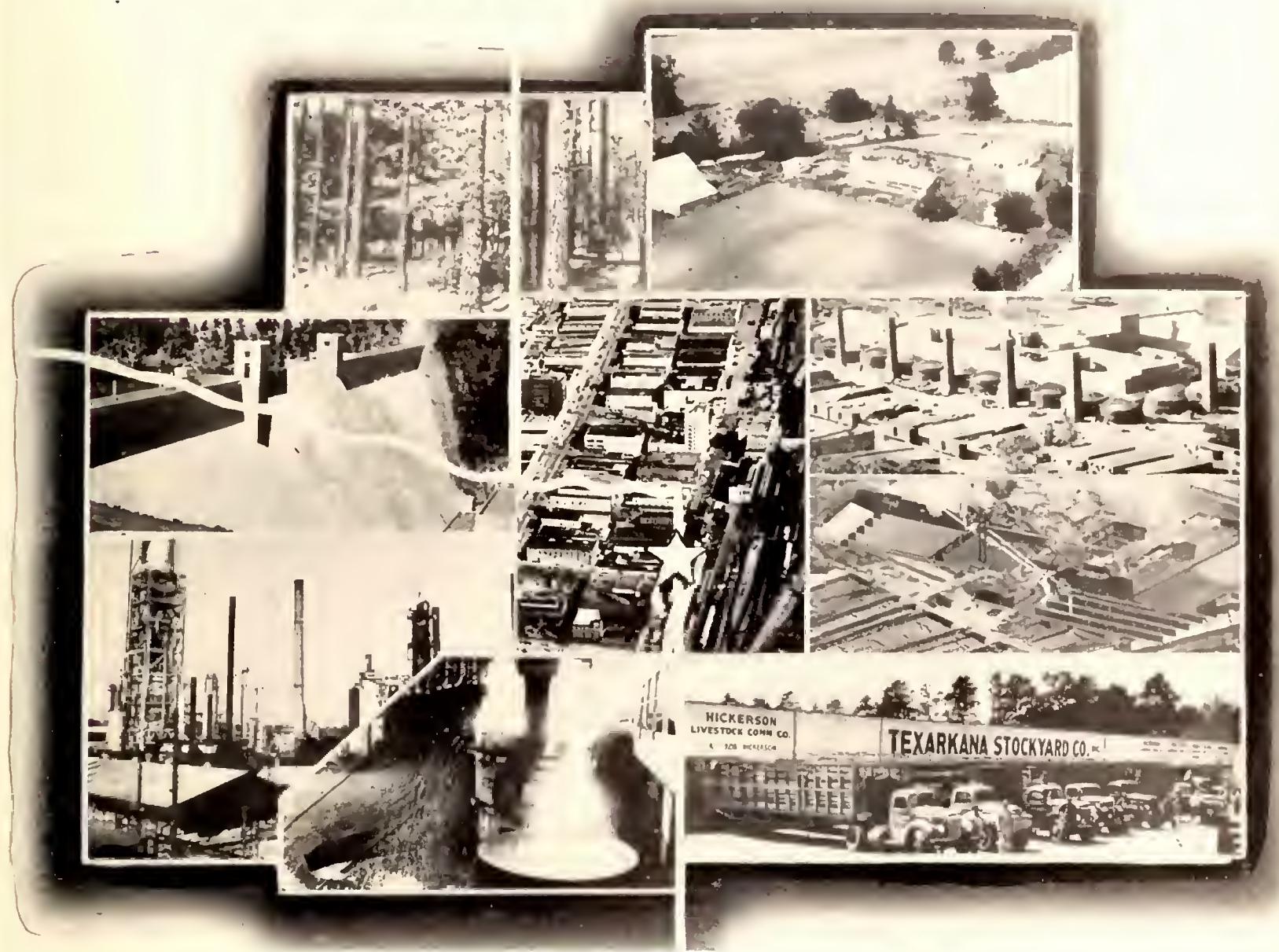
radio

AM 960 KC

FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION
PETERS, GRIFFIN, WOODWARD, INC., National Representatives

A booming... prosperous 4 states Area



**Made One Great Market by the Only
Coverage Beamed to Unify This Potential**



CBS INTERCONNECTED **ABC**

WALTER M. WINDSOR
General Manager

RICHARD M. PETERS
Dir. Ntl. Sales & Promotion

Represented by
Venard, Rintoul and McConnell, Inc.

165,000 Sets Now in Range of the
KCMC-TV Maximum Power Signal.

58% Total Weekly Share of Audi-
ence in 26 Counties. (Feb. 1956 Telepulse)

"Over 250 Sponsored Network
Hours per Month"

KCMC-TV
CHANNEL 6
TEXARKANA, TEXAS-ARKANSAS

EUGENE KATZ

To: Norm Glenn
Sponsor

Well done!

Gene

THE KATZ AGENCY, INC. *National Advertising Representatives*

477 MADISON AVENUE, NEW YORK 22 NEW YORK
CHICAGO
LOS ANGELES
SAN FRANCISCO
ATLANTA
DALLAS
KANSAS CITY
DETROIT

QUOTES ON SPONSOR'S DECADE

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... FROM THESE 56 INDUSTRY LEADERS

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Charles C. Barry, vice president, MGM-Loew's: "I have read SPONSOR ever since its first issue. You have done a solid job of reporting the developments in our industry. I am delighted that we shall now have the benefit of your careful reporting and intelligent interpretation of our industry on a weekly basis. Hope to see you around on the 20th."

Sterling B. Beeson, president, Headley-Reed Tv: "SPONSOR has not only kept pace with the rapid growth of the television industry, but through many projects kept a step ahead of it. SPONSOR is in the full sense a magazine that leaves no questions unanswered and unexplored in the television field. I'm sure its weekly format will now close the gap in the constant need for more information. Congratu-

lations on your accomplishments to date and best wishes for your weekly."

John Blair, president, Blair: "During SPONSOR's 10 years of service, the broadcasting industry has grown tremendously in stature and significance. Today, virtually no major consumer advertiser can hold his ground competitively without the use of one or both of the broadcast media. This growth, in our view, has been helped tremendously by SPONSOR, its editors and staff, through their constant effort to promote the industry, primarily by showing agency and advertiser how to use radio and television effectively. Our companies are vitally interested in the promotion of spot radio and television. We know that they are effective advertising media when used properly and with creative imagina-

tion and skill. SPONSOR's continued effort to bring this fact home to the people who create advertising and the people who pay for it and for whom it works is a valued service to our industry."

Joseph Bloom, president, Forjoe: "Congratulations on SPONSOR's 10th anniversary. Your publication has made many major contributions to the radio and television industry, providing a sounding board for constructive ideas and, in general, helping in maintaining high quality standards. Congratulations on becoming a weekly. This is a big step for SPONSOR and the industry."

George W. Bolling, president, Bolling: "The crusade which SPONSOR

(Turn page)

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QUOTES ON SPONSOR

started 10 years ago in its articles and editorials for a better understanding and a greater mutual respect between the broadcasting media, advertisers and their agencies, should prove doubly effective now that SPONSOR is to be published twice as often. Congratulations! Your future seems assured."

Elon G. Borton, president, AFA: "Congratulations to SPONSOR on your 10th anniversary of publication. The success of your magazine is a testimonial to the able services which your editors and writers have rendered in behalf of an electronic industry which has been one of the most amazing developments of a fabulous half-century of progress. I'm sure this is only a small start toward the leadership which SPONSOR will contribute to the broadcasting industry in the remainder of this century, however."

Norman E. Cash, president, TVB: "Sound editorial judgment, integrity, and a progressive outlook in trade journalism has earned SPONSOR the recognition it deserves. The publisher and his entire staff can take pride in their first decade of accomplishment and service to the broadcast and advertising worlds. With the rapid growth of the national economy, the place which SPONSOR has established for itself in its field will certainly if the past is any indication become increasingly authoritative and meaningful."

Ralph Coln, vice president, Screen Gems: "Within an unbelievably short period, television has become a giant industry. Accurate and objective reporting has always been, and continues to be, a prime necessity. SPONSOR has fulfilled this need in an outstanding manner. 'Report to Sponsors' comes immediately to mind as an excellent illustration of one of the unique services which SPONSOR renders. The change from a bi-weekly to a weekly

publication will serve the industry even more effectively. Best wishes on your 10th anniversary."

Earl R. Collins, president, Hollywood Television Service: "Please accept our sincere congratulations on your 10th anniversary. We are happy that you are celebrating this anniversary by publishing SPONSOR weekly. This magazine has been a 'bible' to all of us at Hollywood Television Service. The editorial comments together with the statistical information have been invaluable. To see SPONSOR grow along with this great television industry is fitting and proper. Your leadership, service and foresight have made this possible. We look forward to receiving your weekly with much anticipation."

Powell Ensign, executive vice president, Everett-McKinney: "Congratulations on marking off 10 years of vital contributions to the broadcasting and advertising industries. I have been a reader, and *user*, of SPONSOR from the beginning. Now that you are going weekly with the new departments, I know that the use will be greater. More important to me, it should save me much time in keeping abreast of happenings in my field of work."

Harold E. Fellows, president NARB: "SPONSOR has continuously rendered meritorious service to broadcasters, to advertisers and to the art of advertising. Objective reporting has made the advertiser increasingly aware of the value of radio and television as sales media. Judicious portrayal of industry case histories has broadened the use of new developments and techniques within the advertising profession. SPONSOR's editorial courage in challenging all who would, through legislation, restrict or abolish advertising is a significant contribution to the economic health of the nation."

56

continued . . .

Matthew Fox, president, C&C: "Congratulations to SPONSOR on its 10th anniversary. SPONSOR and the television industry have grown up together in the past decade. From a seven-inch black-and-white baby, the industry has mushroomed into an immense, multi-hued billion dollar giant. SPONSOR has mirrored that growth. Today, both SPONSOR and the industry stand on the dawn of a new era, signalled by the release of top feature film libraries to television. The effect of such Hollywood product on ratings, programming and sponsors is already amazing. With its increased coverage, SPONSOR will be able to fully cover this increasingly important area of our industry."

Frederic R. Gamble, president, AAAA: "It's good to hear that SPONSOR is celebrating its 10th anniversary by going weekly. That's a healthy way to observe a milestone—by taking on more responsibilities—and it is appropriate to SPONSOR. You have never been afraid of difficult assignments and you have always been sprightly. A sense of lively issues has kept your issues lively. Long may you continue that way."

Helen Gill, president, Gill-Perna: "My heartiest congratulations as you embark upon your second decade of responsibility and informative reporting. SPONSOR should be commended for its aggressiveness in bringing to the fore discussions on timely and topical issues thus keeping in pace with our ever-expanding industry. My best wishes to your capable staff for continued success. I look forward with the greatest enthusiasm to the new weekly SPONSOR."

Leonard H. Goldenson, president, AB-PT: "SPONSOR has grown up during the 10 most hectic and swift-moving years in broadcasting history. Still it has managed to keep abreast of each

I'VE GOT 'EM COVERED!

..SOCONY
MOBIL
OIL
IN
67
MARKETS



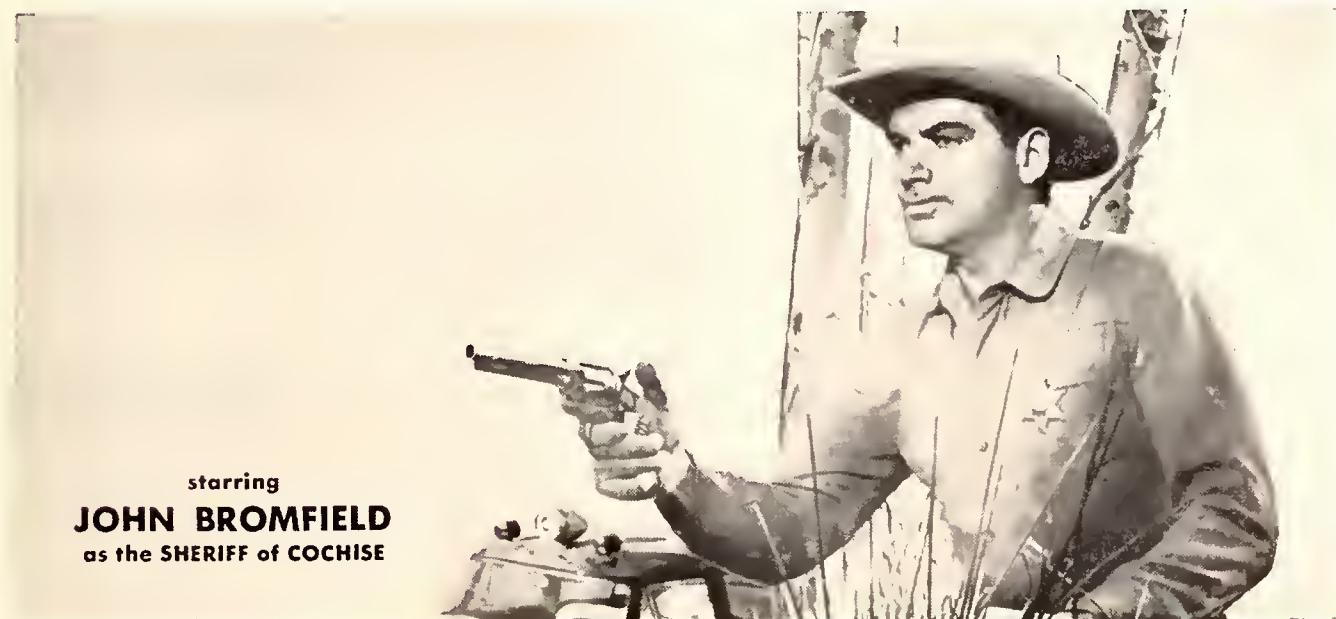
...10 BIG
SPONSORS
IN
58
OTHER
MARKETS



including

.. Carnation Company
National Premium Beer
White King Soap
Star-Kist Tuna
Remington-Rand
Sunshine Biscuits
La Rosa Spaghetti
Carter Products
Table Talk Pastries
A-1 Pilsener Beer

I CAN COVER FOR YOU...IF YOU ACT NOW
on this new sure-fire police Western Series



the Sheriff of Cochise

produced for NTA by *Desilu*

Never before has a syndicated film series been sold in 125 markets prior to its appearance on the air. That's the track record already chalked up by "THE SHERIFF OF COCHISE," the terrific new action-packed modern western police series.

Produced for NTA...first in TV film distribution...by Desilu, first in TV film production...it's a sure-fire way to get in the saddle with big audiences and big sales. So let "THE SHERIFF OF COCHISE" cover for you...while there's time.



PHONE—WRITE—WIRE, TODAY! All the details are available from
Harold Goldman, V.P. Charge of Sales

NATIONAL TELEFILM ASSOCIATES, INC.

60 W. 55TH STREET • NEW YORK 19, N.Y. • PHONE: PLAZA 7-2100 • CABLE: NATTELFILM

CHICAGO, ILLINOIS
612 N. Michigan Avenue
Phone: Michigan 2-5561

HOLLYWOOD, CALIFORNIA
8721 Sunset Blvd.
Phone: Crestview 1-1191

MONTRÉAL, CANADA
1434 St. Catherine St.
Phone: University 6-9495

MEMPHIS, TENNESSEE
2605 Sterick Building
Phone: Jackson 6-1565

BOSTON, MASS.
Statler Hotel Office Building
Phone: Liberty 2-9633

MINNEAPOLIS, MINNESOTA
1109 Currie Avenue
Phone: Federal 8-7013

continued . . .

QUOTES ON SPONSOR

new development and communicate the facts to its readers in a concise, well-balanced style. Congratulations and thanks for your accomplishments. We look forward to getting the news in perspective from SPONSOR each week."

Bernard Goodwin, president, DuMont Broadcasting: "I just want to add my voice to those who are talking about the excellent job that SPONSOR is doing for the broadcast industry as a fountain of information. It has developed into a publication of major proportions. With the change to a weekly, SPONSOR will continue to build with this growing industry."

Arthur Gordon, sales manager, National Time Sales: "My own entry into the business antedates SPONSOR by only five months; so I have watched its development from the start. Not only has SPONSOR substantially contributed to my knowledge of our industry, but specifically, in the case of certain features, it has proved to be extremely valuable. Stories on Spanish-language and foreign-language radio which appeared in past years were of tremendous aid to us in our pioneering efforts in selling Spanish-language radio in the Southwest. It is a fact that SPONSOR's enthusiastic but factual presentation of the market lent our sales story a note of authority. Congratulations on your anniversary and thanks from a regular user."

Milton A. Gordon, president, TPA: "One of the key functions SPONSOR has served to provide in the rapid-fire 10 years just passed has been to spotlight the services radio and television have performed for advertisers, large and small. And through those advertisers, the services performed for the national economy. In the formative days of television, during which advertisers sought education on the new medium, and we in the industry needed education as to

advertisers' problems, this was especially valuable. Now your field and opportunity are broadening to take in areas which only yesterday were exploratory, but today are proven and hence, even more competitive. If you meet that challenge as well as you have the challenge of the past, I am sure you will continue to enjoy the success marking your first decade."

Harold L. Hackett, president, Official Films: "We are delighted to congratulate SPONSOR on the occasion of its 10th anniversary, and express our appreciation of the role it has played in the broadcasting industry. The keenly analytical and objective writing by SPONSOR's editors has been a source of information and, in many cases, support for our sales executives. SPONSOR's 'case history' reports are a most effective means of spreading news of the sales effectiveness of our medium to all segments of the business world. We feel certain that in the new weekly issuing of SPONSOR, the same objective and impartial attitude that has served our entire industry so well will prove equally effective in analysis of important events."

William A. Hart, president, ARF: "It is a real pleasure to congratulate SPONSOR on its achievements as it marks its 10th anniversary. The ARF also extends best wishes as SPONSOR becomes a weekly publication for continued service to industry and cooperation in helping develop better research standards."

Carl Haverlin, president, BMI: "As a charter subscriber, it is a pleasure to salute SPONSOR's 10th anniversary and to add my congratulations to the many you will receive. SPONSOR has done a fine informational job for its subscribers. Your articles, while always thoughtful and thought-provoking, have been approached from stimulating and fresh viewpoints."

Arthur Hull Hayes, president, CBS Radio: "SPONSOR's 10 years encompass broadcasting's most dramatic decade; a decade filled with tremendous progress and change in our industry. I have been regularly amazed and delighted with SPONSOR's remarkable contributions to the growth of broadcasting. With its clear reporting—even more important, its valuable leadership and guidance. Now, as a weekly, SPONSOR will be doubly welcome, doubly valuable. I'm sure it will thereby increase its vital place in the industry."

Gordon F. Hayes, general manager, CBS Radio Spot Sales: "When a good friend celebrates an anniversary, it's customary to slap him on the back, shake his hand and wish him many more years of continued success. It's a little different with SPONSOR because the publication deserves more than a pat on the back and our best wishes must cover a large staff. During the past 10 years, SPONSOR has become a 'good friend' to everyone in the broadcasting industry with its thorough bi-weekly treatment of trends and developments in radio. And now with this very valued service delivered on a weekly basis, we look forward to an even closer contact with SPONSOR in the years to come."

Frank M. Headley, president, H-R: "For the past 10 eventful years, SPONSOR has been one of the prime sources of creative selling ideas for the industry; and from a salesman's point of view, there can be no greater praise. With SPONSOR's transition to a weekly, the added timeliness of its news coverage will increase its value still more as it further approaches the ideal of all-around editorial service to the industry."

Eugene Katz, president, Katz: "SPONSOR's lifetime has been a period of dramatic growth in television and radio. Your magazine has made a unique

NOW!

WEBC RADIO

Leads All Other
Duluth Superior Stations!

First in Audience (See Hooper)

First in Coverage (5000 W)

First on your Dial (560 KC)

First in Radio (Est. 1924)

Here's Proof . . .

TIME	WEBC	STA. B	STA. C
7:00 A.M.-12:00 Noon	47.0	42.3	9.7
12:00 Noon-6:00 P.M.	50.9	35.5	8.4

HOOPER RATINGS — July-August, 1956

1ST

. . . IN THE DULUTH AND
SUPERIOR MARKET AREA!

N B C

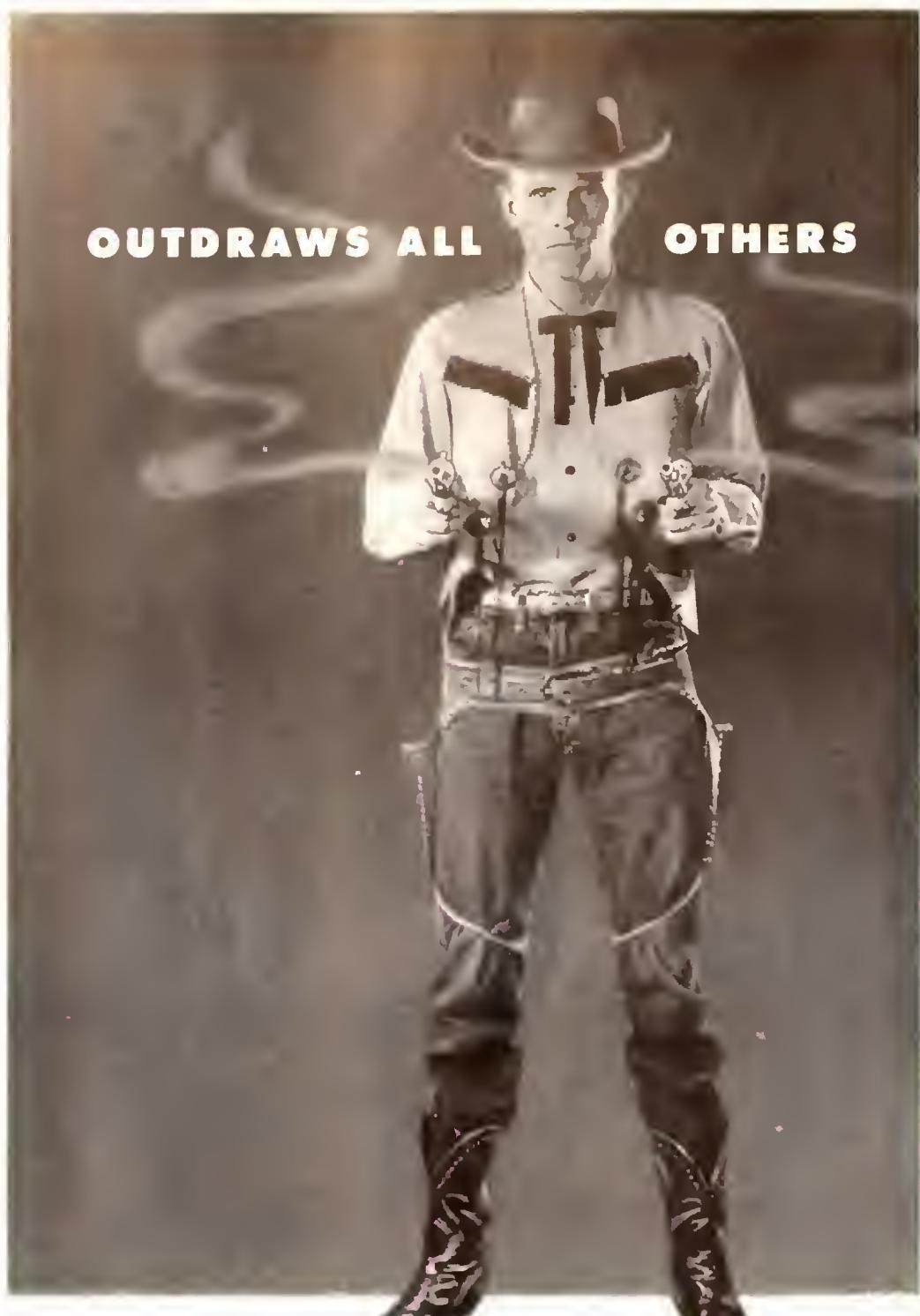
WEBC

ARROWHEAD

DULUTH, MINNESOTA

Represented by Geo. P. Hollingbery Co.

RADIO IS OUR ONLY BUSINESS!



5000 Watt Full Time



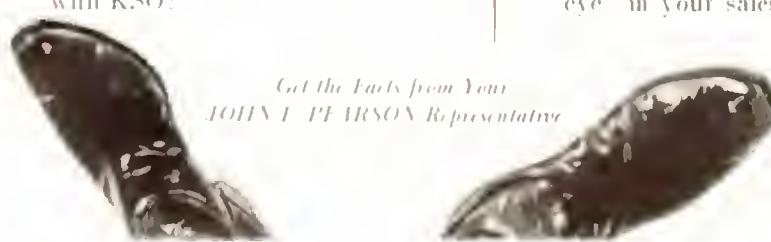
No one will "rustle" your audience when you use KSO, Iowa's most powerful independent station. Continuous popular programming of music, news and sports, puts a buying frame in the mind of KSO listeners . . . just awaiting your sales "shot!" To make every shot count, "zero" in with KSO!

5000 Watt Daytime



Put each "shot" where it counts, in the "heart" of the steadily growing Indianapolis market. From dawn to dusk, WXLW holds "ready," with entertaining music and news, an audience of financially capable buyers who'll respond with sales. Put a "bullseye" in your sales message!

*Get the facts from Your
JOHN T. PEARSON Representative*



and valuable contribution to the development of the broadcast media. Best wishes for your continuing success."

Reub Kaufman, president, Guild Films: "Congratulations on your 10th anniversary! 10 years is not long in some respects, but in television, it has been an era of great growth. SPONSOR merits credit for having given this decade a sensible perspective—and the weaning that comes from sincere, accurate and understanding observation. May SPONSOR continue to render this same valuable service."

Robert E. Kintner, former president, ABC: "The radio and television industry has expanded amazingly in the past decade—a period of growth perhaps unparalleled in American history. SPONSOR has kept pace with the industry and assisted its readers immeasurably in reporting these strides and analyzing their meaning."

James L. Knipe, president, Hooper: "SPONSOR's constant effort to expose the strong points of the radio industry, while the industry went through the trials of meeting the competition of television, has required intelligence and courage. Our company believes in radio and its effectiveness so thoroughly that we are delighted to applaud SPONSOR in this useful work."

The Continental Divide Station
TV 4
Montana

**ZIV'S STAR-SPANGLED
SALUTE TO
THE U. S. NAVAL
ACADEMY**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SEE PAGES

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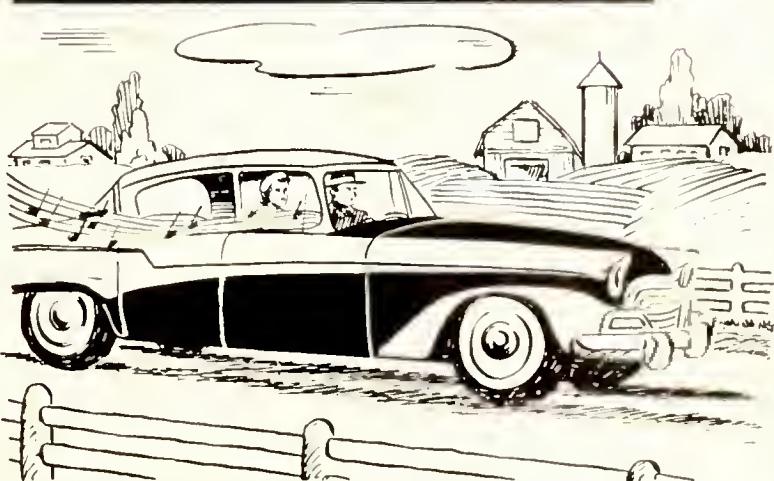
MEREDITH STATIONS ARE "One Of The Family"



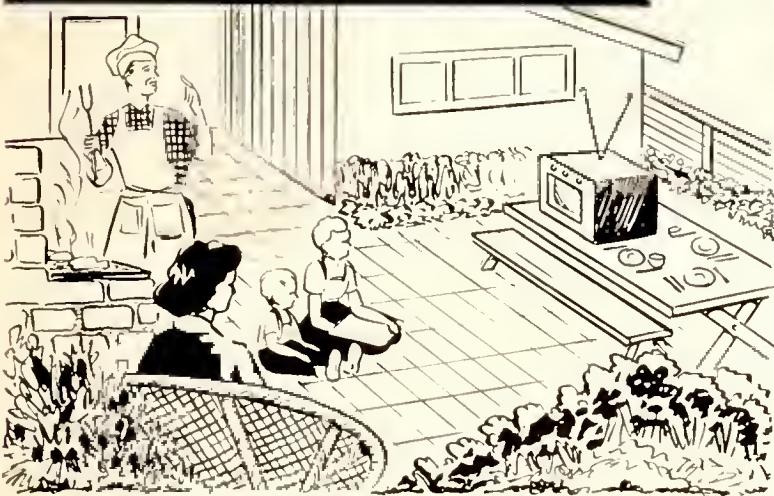
In a game room in KANSAS CITY



In a car near OMAHA



On a patio in PHOENIX



In a kitchen in SYRACUSE



KANSAS CITY
SYRACUSE
PHOENIX
OMAHA

KCMO
WHEN
KPHO
WOW

KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV

The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co.-TV: Blair-TV

Meredith Stations Are Affiliated With **Better Homes and Gardens** and **Successful Farming** Magazines

Dear Norm:

Ten years ago you had the foresight and knowhow to start a different trade magazine. No beginning is easy. The fact that you now go on a weekly basis is a fine tribute to your determination to do the kind of thing you set out to do.

We congratulate you and wish you well.

**John M. Rivers, Owner
WCSC Radio and TV
Charleston, S. C.**

Ely A. Landau, president, NTA and NTA Network: "Congratulations on your 10th anniversary and the launching of your weekly edition. It is encouraging to note that SPONSOR has kept pace with the fast-growing television industry by a first-rate reporting job on the latest news, developments and trends in a field that thirsts for knowledge. I am especially interested in the continued emphasis placed on film and hope that you will continue your excellent coverage of that important sphere. SPONSOR's keen analyses of the importance of film to the advertiser makes it an authoritative source for this specialized information."

Craig Lawrence, vice president, CBS Owned Stations: "You're adding work for me by going weekly, inasmuch as I seem to be sending tear-sheets from every issue to someone, and now I'll be doing it every week. You are to be commended for your penetrating coverage of the 'hows' and 'whys' of our industry; thereby building an individuality and character for SPONSOR which puts it in a class by itself."

Thomas McFadden, vice president, NBC Spot Sales: "As I celebrate SPONSOR's 10th anniversary by reading the latest issue from cover to cover, I reflect only a moment before concluding that I find your 'Tv Results' and 'Radio Results' features to be among my favorite reading. My heart has been gladdened by any success story about broadcasting—whether on an NBC owned station, or one represented by NBC Spot Sales, or any competitor. Anything that helps all of broadcasting helps our stations also. I applaud your efforts in telling sponsors about our successes. And speak-

MBS joins 'SRS

**THE RIGHT COMBINATION FOR
NETWORK-COMMUNITY-SERVICE**

**WHERE STEPPED-UP RADIO SELLS
'ROUND THE CLOCK WITH**

**GREATER CLEVELAND'S
NUMBER 1 STATION**

WSRS

DIAL 1490

**ZIV'S NEW
STAR-SPANGLED
RATING WINNER!**

★ ★ ★ ★ ★ ★ ★ ★ ★

Ready for action Now!

SEE PAGES

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San Antonio
LUNCHEON MENU
Soup
Sandwich
Dessert

MOVETIME USA



Daytime minutes—Live or Film

This new feature film program, with the RKO package as the basis, offers first run films to San Antonio's tremendous daytime audience.

And at a time when they'll be able to devote full attention to it . . . noon to 1:30 p.m., Mondays through Fridays.

And your clients will like the price of this tasty buy . . . full minute participations, either live or film, take the Class C rate . . . and combine for five and ten plans.

So contact Peters, Griffin, Woodward, Inc., to find out more about this opportunity to participate in San Antonio in *first run* "MOVETIME U.S.A." . . . Hurry!



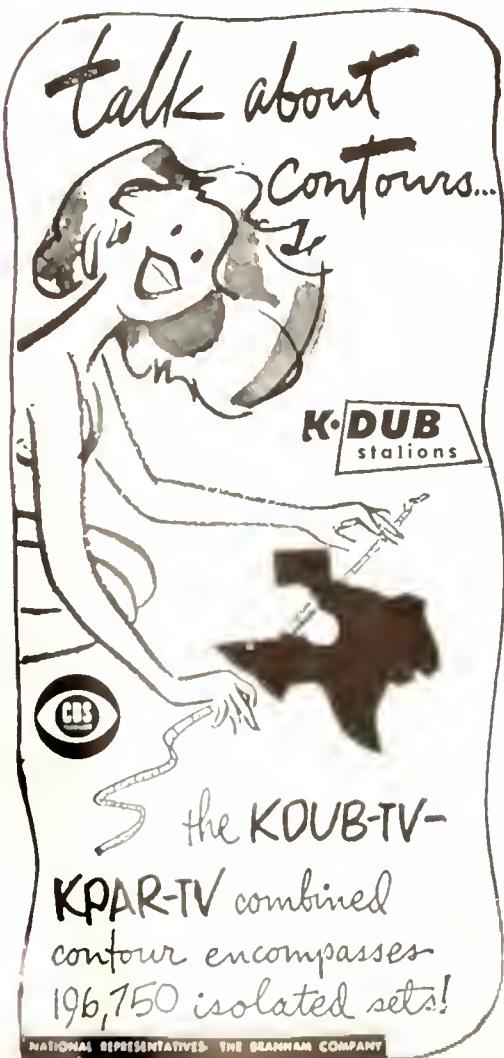
SAN ANTONIO, TEXAS

Good Programs

not "gimmicks" build responsive family listening. Omaha's Dial KBON for family variety, news, sports, comedy, drama, mysteries, music, local personalities and commercials to inform them, not harass them. We solicit the family audience and try to respect it.

KBON

ONE OF OMAHA'S
FINE RADIO STATIONS



ing of success more of the same to SPONSOR as it goes weekly."

Robert D. C. Meeker, president, Meeker: "Congratulations on the consistently outstanding job you have done for the broadcasting and advertising industries in your first 10 years. Your competent coverage and analysis of the growth and changing patterns of broadcast advertising must rank as a major contribution to advertising. Best wishes for many decades to come. We're looking forward to receiving SPONSOR weekly."

Ted Oberfelder, president, Burke-Stuart: "10 years ago, in its inception, SPONSOR dedicated itself to act as a common meeting place between advertisers and broadcast media and to further act as a catalytic agent in explaining each other's function in selling. During its decade of publication, SPONSOR has never once swerved from its original concept. When television appeared on the advertising scene and most people forgot about radio, SPONSOR still continued to sell this most vitally important sales tool. This in the face of tremendous competition and pressures from new publications. I think that the publisher, the editors and the business people, each and every one, have earned a well-deserved round of kudos for their contribution to the art of broadcasting and for their untiring efforts to bring closer together the advertiser and the broadcaster."

Richard O'Connell, president, O'Connell: "10 years of consistent growth call for more than a professional mash note—there are many accolades for keeping SPONSOR just a few miles ahead of the times which makes for useful and exciting journalism. In the fields of specialized radio such as Spanish and Negro SPONSOR has excelled. In its next 10 years, I hope SPONSOR will become thoroughly dynamic in its news reporting, article coverage and editorial approach regardless of 'toughy toes' in any segment of our industry. This industry owes SPONSOR many orchids. Here's mine."

Thomas F. O'Neil, president, RKO Teleradio: "To me, one of the most valuable ingredients of SPONSOR is its perspective. There aren't many 10-year-olds that have it. Those of us that span

most areas of radio and television (in aspiration or assignment) look for reporting and analysis that is as broad at its base as all broadcasting. And yet, it must be as pointed in its application to advertisers' problems as the reporter's resources will permit. Surely, a *weekly* SPONSOR will permit an even sharper focus on the news and trends of a long and successful tomorrow for broadcasting and its able interpreter."

John E. Pearson, president, Pearson: "What has impressed us most over a period of years is the way in which you really dig in and try to furnish the advertisers with specific examples of how campaigns have operated. While we feel your special features (such as the issue on Negro radio, the farm issue, etc.) are of considerable value, we think the case histories which you delineate so well have done a wonderful job in showing advertisers how they can use spot radio and television effectively. Of course, this is looking at it from our viewpoint, and we don't overlook the fact that you have done an over-all good job for the industry."

H. Preston Peters, president, Peters, Griffin, Woodward: "SPONSOR has certainly grown to an important position in its chosen field. From the very first issue, many of its articles have been extremely informative and valuable to me and to the other people in our organization. You have helped us to do a better job of station representation."

John B. Poor, president, MBS: "SPONSOR has continually done an outstanding job in reporting trends and advertising indices in the broadcast field in the past 10 years. But being

SHEER ENTERTAINMENT

yet vitally important
to every citizen!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
Ziv's New Star-Spangled Rating

Winner.
SEE PAGES

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IN SAINT LOUIS

they turn to ...

KSD-TV

The viewers turn to KSD-TV for the special, the spectacular and the best. So KSD-TV with its 10 years of experience in television, was selected to televise the 90-minute remote "Spectacular" from the world-famous St. Louis Zoo to a 74-station network. Involved were 8 cameras (one on a special fork-lift truck), a mile of camera cable, an air conditioned, studio-equipped truck trailer, a microwave tower, and a staff of 32 men.

THE RESULTS:

American Broadcasting Company
1 WEST 60th STREET NEW YORK 23 N.Y.
SUBLEHANNA 1-5000

ABC
TELEVISION NETWORK

August 27, 1956

Mr. Edward Rask
Chief Engineer KSD-TV
St. Louis, Missouri

Dear Mr. Rask
It is not unusual for a director or technical director to report that a local station has been cooperative and efficient in making a network pick up. However, it is very unusual for them to heap the kind of praise on a local station that they have in the case of KSD's handling of the ST. LOUIS ZOO KIDDIE SPECTACULAR. This has prompted me to write you this letter to express the appreciation of all of us for the splendid cooperation, high efficiency and excellent results that can be attributed to the crew that handled this show.

I watched this program in an area that is approximately seventy miles from New York City, which generally has a great deal of trouble in getting good pictures, particularly when the network or local station is carrying a remote pick up. The pictures from the St. Louis Zoo were excellent and the handling of the show from a technical standpoint was certainly network caliber.

Sincerely,
Charles O. Mortimer
Charles O. Mortimer
Program Production Manager

COM 68

STATION OF AMERICA

KSD-TV
MAXIMUM
POWER
channel **5**



NBC SPOT SALES

THE SAINT LOUIS POST-DISPATCH STATION





KCJL | **WMRY**
The Big City Station with the Country Flavor | *The Sepia Station with Double Power!*
 5000 Watts 980 KC | 1000 Watts 600 KC
 SHREVEPORT | NEW ORLEANS
SOUTHLAND BROADCASTING COMPANY
 Mort Silverman, Exec. V. P. & Gen. Mgr.
GILL-PERNA, INC.—Nat'l. Rep.
 New York, Chicago, Los Angeles, San Francisco

prejudiced pro-radio. I am probably most influenced by one of the recent stories SPONSOR carried. It was headlined: "Is this the year of the network radio break-through?" And in that succinct phrasing, it has probably told best the cyclical story that is network radio during the past 10 years. Back in '46, there were those who began to toll the tv 10-count on a benign, Rip Van Winklish radio, then beginning to build up the spectacular characteristics of its baby sister, Mutual, though keenly interested in television's development, since our parent company owns tv stations, steadfastly felt then as we do now that radio has a definite place in national advertising plans. And we patterned our operations this past decade to prove our point—and improve our position. Now, in 1956, SPONSOR itself reports the cycle of national advertising interest returning to network radio. Need I say more? I'm prejudiced pro-radio. And today I'm more proud of it than ever before."

Henry Rahmel, executive vice president, Nielsen: "In 10 years SPONSOR has grown to outstanding stature as it has brought increasing experience, perception and skill to bear on the chronicling of the lively doings in radio and television. No wonder you see it on the desk of everyone who has a major interest in the broadcast media. And our best wishes for your future as a weekly."

William G. Rambeau, president, Rambeau: "Congratulations to that fine publication, SPONSOR, on arriving at that hoary old age of 10 years. As a publication, SPONSOR is a credit to this crazy radio and television industry and I hope that SPONSOR continues on for at least another 110 years."

CONGRATULATIONS NORMAN GLENN AND ALL THE SPONSOR GANG!

Be sure that the new weekly issue will be the same first that SPONSOR has always enjoyed in both advertising and industry news.

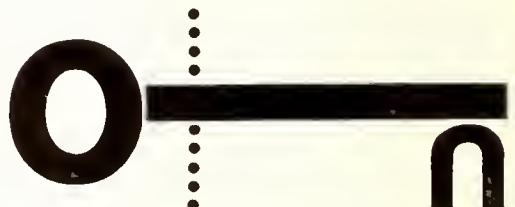
Best of luck to all of you!

Telerad, Inc., Radio and TV Management Service

Ray J. Williams, President
Pueblo, Colorado

K P R S

is the KEY to
Kansas City's 127,600
Negro Market



The ONLY station in the rich Kansas City Metropolitan area beamed exclusively to the Negro Market...

**SPINE-TINGLING
SHOWMANSHIP**
at your command
 ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 Ziv's New Star-Spangled Rating
 Winner
**SEE PAGES
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K P R S

1000 W. — 1590 KC.
Kansas City, Missouri

Represented nationally by
Joseph McGillvra, Inc.

Louisville's **BEST KNOWN FIGURE**



The WHAS-TV Channel 11 figure dances up a storm to promote Stokely Van Camp's "Hayloft Hoedown" on promotion slides. On other occasions, he points to Pillsbury Ballard's "Stars of the Grand Ole Opry".

He's a dependable little guy, backed by power, personnel and performance. Immediately recognizable, he is the figure people in this market tune to and depend upon. During every telecast hour, he reminds viewers of excellent Channel 11 programs.

He should remind you that for selling results, individual and distinctive treatment, your advertising deserves the impact of programming of character. In Louisville, WHAS-TV programming PAYS OFF!

Are you participating?

VICTOR A. SHOLIS, Director
NEIL CLINE, Station Mgr.
Represented Nationally by Harrington, Righter & Parsons
Associated with The Courier-Journal and Louisville Times



ATN

AIR TRAILS NETWORK



H. R. REPRESENTATIVES
for
WING • WCOL • WIZE
JOHN BLAIR & CO. for
WKLO

Paul W. Raymer, president, Raymer: "We thought highly of SPONSOR's concept 10 years ago—enough so to be among the original "Sponsors" of SPONSOR. After 10 years, it's more than apparent that SPONSOR has fulfilled its promise. It has sought to inform the advertiser on an analytical level about television and radio's potential. But more than that, it has been a crusading publication, fighting hard on behalf of many important industry improvements."

Dr. Sydney Roslow, director, Pulse: "Your 10th birthday and our 15th seem to augur well for the last week of October as providing auspicious climate for founding an enterprise based on fact-finding. Congratulations on your conspicuous success deservedly earned by bringing a new, vital force to the important business of reporting accurately and with foresight the dynamic elements of the communications industry. For SPONSOR's competent, clear-cut analysis and synthesis of "what's most important *now*" and the long-look, the important influences shaping coming events—certainly the sponsors of America and all those who work with them to a common goal find in SPONSOR an invaluable resource in policy-making and business decisions."

David Sarnoff, chairman of the board, RCA: "As one who is celebrating his 50th anniversary in the field of radio, it is a pleasure to extend to you my hearty congratulations on the 10th anniversary of your interesting and always-informative magazine. SPONSOR has done a splendid job in chronicling the cavalcade of broadcasting over the past decade."

Robert W. Sarnoff, president, NBC: "SPONSOR has never been reluctant to take a stand on things it believed to be in the best interest of television and radio. It is this attitude, together with the magazine's impartiality and thoroughness, which has won for it the respect of the entire broadcasting industry. The magazine's decision to go weekly as it starts its second decade of service is indeed good news. Broadcasting is a fast-moving business, and the new schedule will permit SPONSOR to render an even greater service to its readership."

James W. Seiler, director, ARB: "It is certainly a pleasure to be able to

congratulate you on the occasion of your 10th anniversary. I well remember the day, over 10 years ago, when I had the pleasure of looking over the first rough layouts of your proposed new magazine. Your feeling then concerning the service you could provide has certainly been more than justified."

George T. Shnpert, president, ABC Film Syndication: "It seems to me as if only a few months have elapsed, rather than 10 years, since SPONSOR was launched to supply sponsors and their agencies with broadcast information. Although I have seen many stories and features in SPONSOR of great interest, one feature consistently captures my attention—the capsule case histories which often have been valuable sales tools in convincing new television advertisers of this great medium value. I certainly wish SPONSOR continued success in the next 10 years, and I look forward to seeing an increase in film stories in proportion to the tremendous amount of film programmed on net and local levels."

David M. Simmons, president Simmons Associates: "The advent of SPONSOR into the weekly field is of great importance to the industry. I am particularly thinking of your devotion to the cause of radio and the space and time you have given to this end. It would only seem logical that by doubling the number of issues of SPONSOR each year, you'd be doubling the editorial space and thought given to the radio industry."

David V. Sutton, vice president, MCA-TV Film Syndication: "A good trade journal is more than a clearing house for facts and ideas within an industry. Intelligently edited and honestly administered, it can give life and

Stories of
**ADVENTURE,
GALLANTRY,
TRIUMPH AND
TRADITION!**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
Ziv's New Star-Spangled Rating
Winner!

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MARKETING IS ON THE MOVE IN WBAP-820 LAND

... and WBAP-820 IMPACT Radio
covers the market!



NEARLY 7 MILLION PEOPLE SPEND
NEARLY 10 BILLION DOLLARS IN
THE 4-STATE, 174-COUNTY AREA
COVERED BY WBAP-820!

Population 1-1-56	6,978,200
Families 1-1-56	2,069,780
1955 Effective Buying Income (Net Dollars)	\$9,996,615,000.00
1955 Effective Buying Income Per Family (Net)	\$4,829.00
1955 Retail Sales	\$7,839,975,000.00
Farm Population 1-1-56	1,192,500
Number of Farms	287,187
Gross Farm Income	\$1,246,668,000.00

SOURCES: Sales Management Survey of Buying Power,
May 10, 1956
Standard Rate and Data Service, Inc.,
May 10, 1956

Here's how IMPACT Radio
stacks up in the GREAT SOUTHWEST

One of the fastest-growing market areas in the nation . . . where in the last three years 62.9% more people spent 60.9% more money!

WBAP-820 IMPACT Radio covers the entire market area . . . the lucrative Fort Worth-Dallas market and the 174-county, 4-state Greater Southwest area. When you buy to reach this fabulous market, be sure you select WBAP-820 IMPACT Radio . . . in the heart of the progressive Fort Worth-Dallas area . . . for full market coverage.

WBAP-820

STAR-TELEGRAM STATIONS

• ABC - NBC • FORT WORTH, TEXAS

AMON CARTER
Founder

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

PETERS, GRIFFIN, WOODWARD, INC. - NATIONAL REPRESENTATIVES



Leaders in their field...

IN COLUMBUS TELEVISION . . .

it's WBNS-TV . . . with a *43.0% of the three station audience and a coverage of 500,400 TV families.

IN COLUMBUS INDUSTRY . . .

it's such names as General Motors . . . Westinghouse . . . North American Aviation, Inc. . . . Over 800 diversified industries . . . 78,500 employees and a \$332,000,000 payroll.

FOLLOW THE LEADER INTO 1,872,900

PROSPECTIVE CUSTOMERS HOMES WITH WBNS-TV
AND WATCH YOUR SALES TAKE THE LEAD
IN COLUMBUS' MARKET.

*ARB August, 1956

No. 5 in "Columbus Market" Series



WBNS-TV

REPRESENTED BY BLAIR TV

channel 10 • columbus, ohio

CBS-TV Network

Affiliated with Columbus Dispatch

General Sales Office: 33 N. High St

direction to any business. During the 10 years that I have been a reader of SPONSOR, I have found it to be just such a trade journal."

Oliver Treyz, vice president, ABC TV: "In your first issue, you said: 'SPONSOR is the trade magazine for the man who foots the broadcast advertising bill. As such, its objective is to do a job for the sponsor.' In your first 10 years, you filled your own tough bill. If the past be prologue, SPONSOR will meet the tougher challenges to come."

J. L. Van Volkenburg, president, CBS Television: "The success of SPONSOR over the past 10 years has grown out of its very clear appraisal of its readers' needs. Its factual and informative pages have mirrored the ever-changing opportunities, both in radio and television, for advertisers to achieve maximum effectiveness for their marketing objectives. I am confident that the new frequency of publication will add to the magazine's usefulness in the next 10-year cycle."

Lloyd George Venard, president, Venard, Rintoul & McConnell: "Congratulations on your mighty 10 years of service to the broadcast media. I am sure that the industry welcomes

**The Continental
Divide Station
TV 4
Montana**

You'll profit from

**BIG
TUNE-IN**

week after week

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Ziv's New Star-Spangled Rating
Winner

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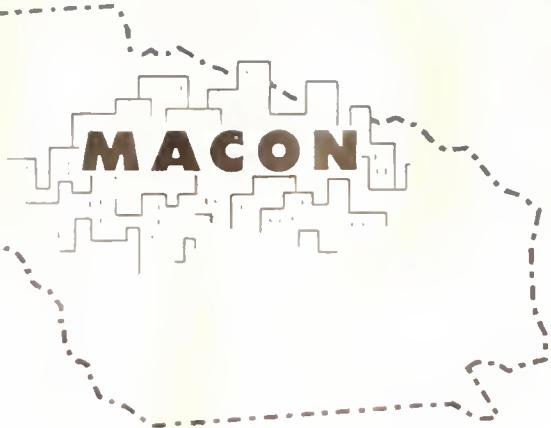
WCAU
PHILADELPHIA

means personalities

Good show, John Facenda, let's call it a day. This man is really amazing. His 11 p.m. news on WCAU-TV rates an impressive 20.3 average in ARB for the first six months of 1956. Name any other three newscasters heard in Philadelphia—network or local. Their *combined* ratings will be less than that of Facenda's nightly chat to 851,000 faithfuls. One-time newspaperman John Facenda does 16 news shows a week. Eleven TV, 5 radio and they all click. The reason? Call it sincerity, magnetism, personality. Personality—that's what makes John Facenda the outstanding newscaster in Philadelphia.

That's what makes WCAU, too.

WCAU, WCAU-TV *The Philadelphia Bulletin Radio and TV stations.*
Represented nationally by CBS Spot Sales.
By far Philadelphia's most popular stations.
Ask ARB. Ask Pulse. Ask Philadelphians.



rich middle Georgia means Macon... to sell it, you've got to buy it...to buy it you need WMAZ and WMAZ-TV

Middle Georgia's booming! Population doubled in last decade. \$388 million spent in retail stores last year. Hub of Middle Georgia: Macon, which alone had 41.6% retail sales gain during the past 5 years.

You wouldn't use New York Stations to sell the Philadelphia area. Atlanta stations are even farther from Macon than New York is from Philadelphia — give only fringe coverage of the market. Only two stations deliver the entire, rich 47-county Macon Market... WMAZ and WMAZ-TV.

To move merchandise, go Macon. To go Macon, use...

WMAZ

10,000 watts — 940 Kc — CBS
Member: Georgia Big 5

WMAZ-TV

Channel 13 — CBS-ABC-NBC

all the information that you will be giving it in your weekly news and service article format."

Wythe Walker, president Walker: "SPONSOR for 10 years has been a must in my reading. It is a factual beacon in a highly fluctuating and confusing business. For example, today in contrast to several years ago the future of radio appears brighter than ever. SPONSOR has helped make a major contribution to that progress."

Joseph J. Weed, president. Weed: "As I get older, I find that the demands on my time seem to increase. Each interest makes its own claim and as a result, I find I am budgeting my reading time very carefully. Since I first started reading SPONSOR 10 years ago, it has become progressively more interesting to me. Today, I am devoting more time to it than ever before. This is just a busy man's way of saying.. 'Well done. Keep it up.'"

Paul B. West, president, ANA: "Congratulations to SPONSOR on its 10th anniversary. Such publications as yours fulfill a real need in advertising with distinction: to communicate the facts, opinion and many changes facing advertisers today. I am sure that your new weekly schedule will enable you to do an ever more effective job."

The Continental Divide Station

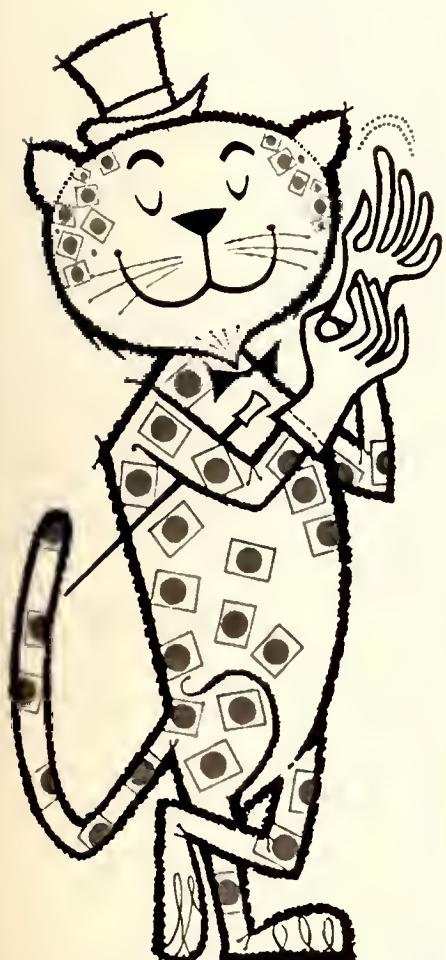
TV 4
Montana

Surging with
EXCITEMENT
SENTIMENT
AND HEROISM!

★ ★ ★ ★ ★ ★ ★ ★ ★
Ziv's New Star-Spangled Rating
Winner!

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We've
changed
our spots...
but not
yours!



The TV Production Department
of UNITED WORLD FILMS, Inc.
is now called

UNIVERSAL PICTURES TELEVISION DEPARTMENT

Universal-International Pictures has taken over the TV production department of United World Films, its wholly owned subsidiary . . . so our "spots" have changed—but not yours. The same high quality . . . the same professional touch at low cost per production dollar are inherent in every TV commercial made by Universal with its unparalleled production facilities and technical know-how.

New York Office—445 Park Avenue
Telephone: PLaza 9-8000

Hollywood Office—Universal Studio, Universal City
Telephone: STanley 7-1211

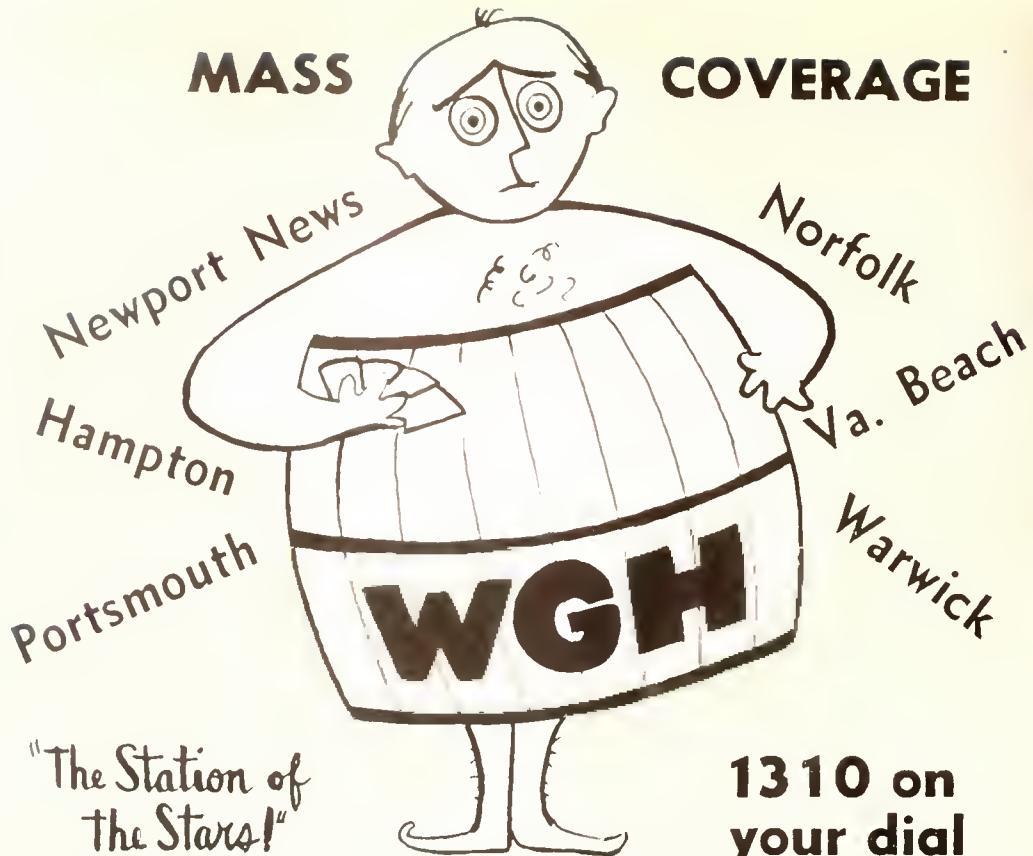
Some of
our
clients:

BUDWEISER BEER
CAMPBELL'S SOUPS
COLGATE-PALMOLIVE
DE SOTO
DUPONT

EASTMAN KODAK
FALSTAFF BREWING CO.
FORD
GENERAL ELECTRIC
B. F. GOODRICH

KELLOGG COMPANY
LEVER BROTHERS
MARLBORO
OLIN INDUSTRIES
PABST BEER

PEPSI COLA
PHILIP MORRIS
PROCTER & GAMBLE
RCA
SCOTT PAPER CO.



WGH covers six cities! Buy one station . . . get all six!
Mass coverage . . . 24 hours a day . . . 5000 watts . . .
for the price of one!

See Your Forjoe Man!

NOW EVEN MORE THAN EVER
Stockton's Most Listened to Station

HOOPER RADIO AUDIENCE INDEX
 STOCKTON, CALIF. JANUARY-MARCH, 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
		MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.8	17.9	4.2	47.2	13.0	9.3
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
		MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.8	20.7	7.3	35.0	15.1	9.5

**K
S
T
N**

**Spring 1956 Hooperatings
show KSTN increases dominance
of *Stockton Radio Audience.**

*America's 92nd Market

Music • News • Personalities
 Represented by Hollingberry

Adam J. Young, Jr., president.
Young: "When SPONSOR started 10 years ago, we wished it well because of the fine people starting this publication and the high aims with which they went into it. The publishers of SPONSOR have surpassed our greatest expectations of what could be done in providing a useful publication."

Frederic W. Ziv, chairman of the board. Ziv Television: "In reflecting upon SPONSOR's 10 years, I am impressed not only with the great service you have rendered our industry, but with your editorial courage. You have not bowed to the giants whether they be spenders, networks or publishers. You have realized that our industry has become great because every facet of our industry - the smallest station, the smallest agency, the smallest sponsor, the single individual viewer - has contributed. The little people who do little things like (a) elect the President of the United States; (b) establish the moral fibre of our nation; (c) build families and homes and expand our frontiers; (d) uphold good laws and repudiate bad lawmakers - you have realized that these are the viewers, these the sponsors, these the stations which have contributed most to this great medium as we shall know it in the future."

**A
PATRIOTIC
STORY**

that has never been told!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

**Ziv's New Star-Spangled Rating
Winner**

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**The Continental
Divide Station**

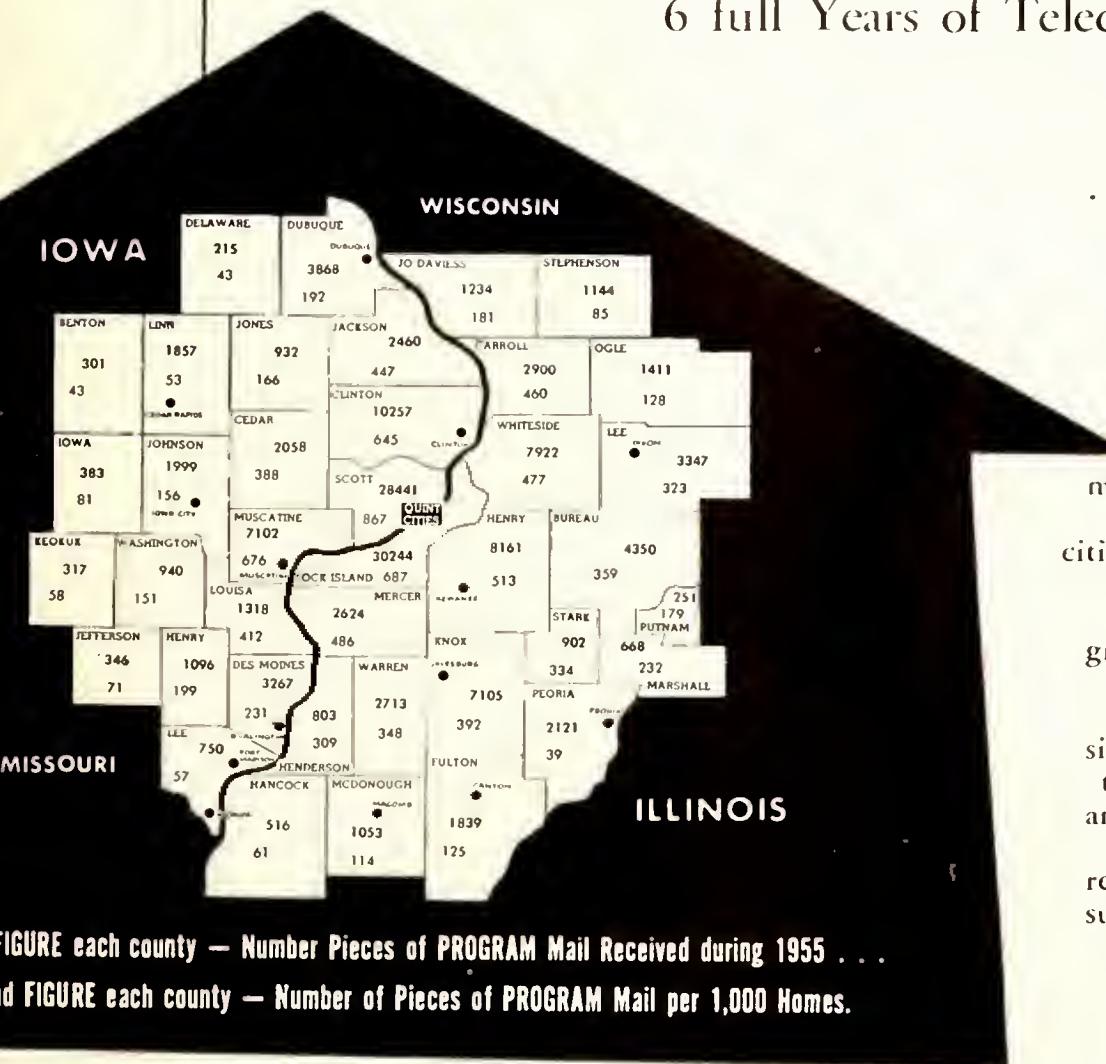
TV 4

Montana

WOC-TV

They get the ¹ Picture

Proved by 648,330 Pieces of Program
Mail received by this Station During
6 full Years of Telecasting . . .



This fabulous response . . . 91% of it to local live telecasts . . . began in 1950. That year . . . WOC-TV's first full year on the air . . . 33,815 pieces of program mail were received; this mail came from 23 Iowa-Illinois counties — 237 cities and towns. By 1955, this response jumped to 149,215 pieces of program mail received during a 12-month period; it came from 39 Iowa-Illinois counties — 513 cities and towns in these counties.

Accompanying map shows breakdown of this 1955 program mail, proving WOC-TV's "Good Picture" area.

WOC-TV Viewers are responsive. They respond to WOC-TV telecasts by mail. More important, they respond to advertising on WOC-TV by purchases at retail outlets. We have a million success stories to prove it (well, almost a million). Let your nearest Peters, Griffin, Woodward representative give you the facts. Or call us direct.

WOC-TV 39-COUNTY COVERAGE DATA -

Population	●	1,568,500
Families	●	484,800
Retail Sales	●	\$1,926,588,000
Effective Buying Income	●	\$2,582,388,000
Source	●	1956 Survey of Buying Income (Sales Management)
Number TV Homes	●	317,902
Source	●	Advertising Research Foundation

WOC-TV Owned and Operated by Central Broadcasting Company,
Davenport, Iowa

The Quint-Cities Station —
Davenport and Bettendorf
in Iowa; Rock Island, Mo-
line and East Moline in
Illinois.

Col. B. J. Palmer, president
Ernest C. Sanders, resident manager
Mark Wodlinger, resident sales manager
PETERS, GRIFFIN, WOODWARD, INC
Exclusive National Representative

WOC-TV



ARE YOU HALF-COVERED IN NEBRASKA'S OTHER BIG MARKET?



1956 ARB METROPOLITAN AREA COVERAGE STUDY PROVES KOLN-TV SUPERIORITY!

The 1956 ARB Study of 231 Metrapalitan markets included 6 in LINCOLN LAND—5 in Nebraska, 1 in Kansas.

In these 6 markets, KOLN-TV is viewed—
most in 6 daytime categories . . . in 5
out of 6 nighttime categories.

KOLN-TV gets an average daytime, "viewed most" rating of 54.0% as against 15.2% for the next station. Nighttime averages are 59.8% for KOLN-TV, 25.0% for the next station. Enough said?

KOLN-TV delivers Lincoln-Land—200,000 families, 125,000 of them unduplicated by any Omaha TV signal!

95.5% OF LINCOLN-LAND IS OUTSIDE THE GRADE "B" AREA OF OMAHA! This important 42-county market is farther removed from Omaha than Hartford is from Providence . . . or Syracuse is from Rochester.

Latest Telepulse figures show that KOLN-TV gets 138.1% more *afternoon* viewers than the next station, 194.4% more *nighttime* viewers!

Avery-Knodel has all the facts on KOLN-TV, the Official Basic CBS-ABC Outlet for South Central Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



The Felzer Stations

WVZO-TV GRAND RAPIDS-KALAMAZOO
WKZO-RADIO KALAMAZOO-BATTLE CREEK
WJEF-RADIO GRAND RAPIDS
WJEF-FM GRAND RAPIDS-KALAMAZOO
KOLN-TV LINCOLN, NEBRASKA

Associated with
WMBD-RADIO PEORIA, ILLINOIS



NINE-PAGE PORTFOLIO

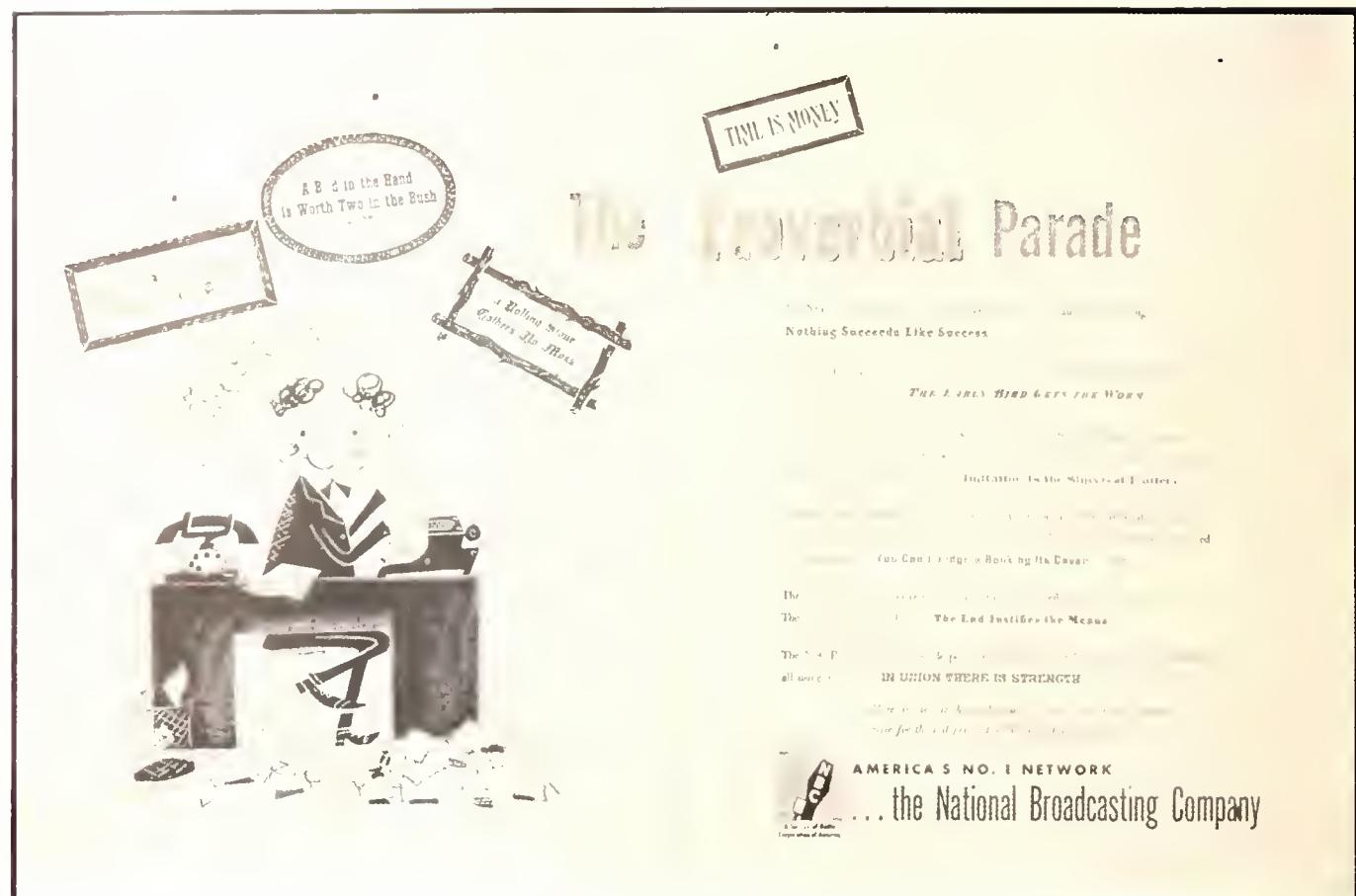
OF SPONSOR'S

PIONEER ADVERTISERS

The portfolio on the following pages is SPONSOR's salute to those advertisers who bought space in the first issue of SPONSOR on their faith in a concept. But it is more than a tribute; the reader will find mirrored here the state of the industry in 1916. These ads of November 1916 will conjure up a picture of an industry so different from today that the question is raised: "Was this just 10 years ago?"



These advertisers appeared in our first issue . . .



PIONEER ADVERTISER The National Broadcasting Company



PIONEER ADVERTISER: *John Blair & Company*



PIONEER ADVERTISER: *WINS*, New York



This is Jacksonville's tallest structure, the new
1,000' tower of WMBR-TV . . . better pictures for more
people in the great industrial Southeast.

WMBR-TV
Jacksonville, Fla.
Channel 4

Operated by The Washington Post Broadcast Division.
Represented by CBS Television Spot Sales



These advertisers appeared in our first issue . . .

*For Youngstown Coverage
it's WFMJ*

OHIO'S 3RD MARKET

	WFMJ	A	B	C	D
47.0	192	81	37	40	21
27.6	21	37	32	1	38
25.7	426	724	59	28	
34.8	780	123	179	111	105
30.9	26	13	39	31	2

118,330
RADIO FAMILIES
\$267,408,000
RETAIL SALES

SOON - 5 KW on 1390 KC

WFMJ
AFFILIATE ABC NETWORK

HEADLEY REED CO
N.Y. 9-2514

PIONEER ADVERTISER: *WFMJ*, Youngstown, Ohio

Coverage

... WHERE and WHEN
It's Needed Most!

In The Detroit Area, It's
1,000 & A
AT 500 AM
SAY AND NIGHT!

CKLW

MUTUAL
BROADCASTING
SYSTEM

J. E. Comeau, Managing Director
ADAM J. YOUNG, JR. Vice Pres
Local Rep. M. M. STOYDA, Toledo

NOVEMBER, 1956

PIONEER ADVERTISER: *CKLW*, Detroit

Available
for
SPONSORSHIP

He guarded
five presidencies
thirty years . . .

STARLIGHT
of the
WHITE
HOUSE

• One hour after the
weather after midday
• Sean Russell People
Book Club (the talk)
• Featured in American
Life, Time, Current

Exclusive Radio R

PAUL F. ADLER
Advertiser

105 MADISON AV.
NEW YORK 13 • PLAZA 6-6600

*Our Sales "Curve"
is shaping UP nicely.
Thank you!*

★ who listens to daytime radio?
MRS. NEW YORKER-AT-HOME!

★ who plants meals - buys food?
MRS. NEW YORKER-AT-HOME!

★ who influences male purchasing?
MRS. NEW YORKER-AT-HOME!

★ who wants housework time aware?
MRS. NEW YORKER-AT-HOME!

★ WHO HAS MRS. NEW YORKER'S EAR?

WLIB . . . *Of Course!*
NEW YORK - 1190 AM YOUR DEAR
REPRESENTED NATIONALLY BY FORGE & COMPANY

PIONEER ADVERTISER: *WLIB*, New York

Two thousand young neighbors came to our show . . .

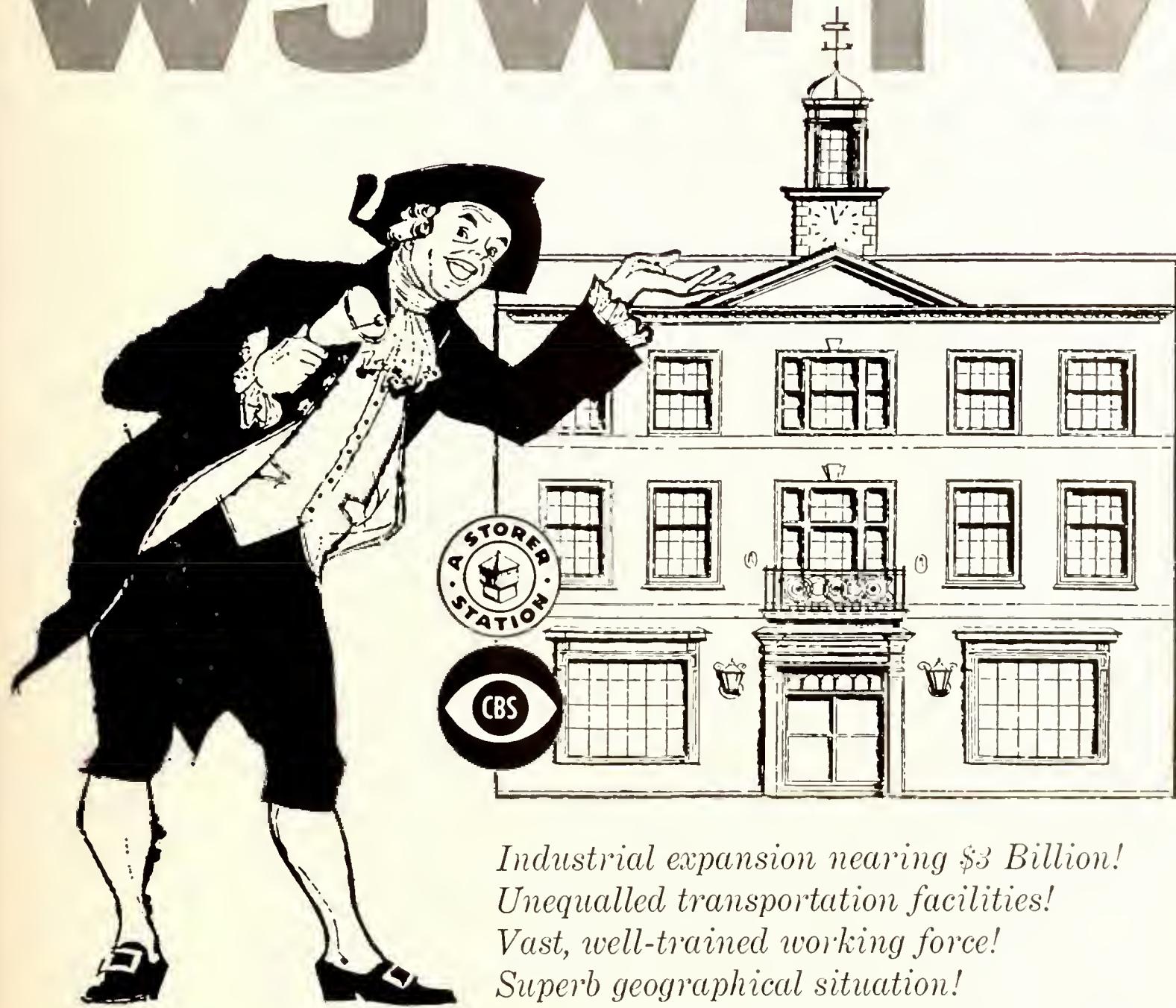
WLS THE PRAIRIE FARMER STATION CHICAGO 7

A Clear Channel Station

PIONEER ADVERTISER: *WLS*, Chicago

LEADING CITIZEN
in a LAND OF PROMISE...

WJW-TV



*Industrial expansion nearing \$3 Billion!
Unequalled transportation facilities!
Vast, well-trained working force!
Superb geographical situation!*

A vital part of booming Cleveland is WJW-TV, now housed in a handsome new Williamsburg colonial structure in the heart of the downtown area. Presenting the tops in television programming and public service to the market that tops the country in television set saturation, this basic CBS outlet will carry your sales story to new heights in the Best Location in the Nation.

WJW-TV Channel 8 (Formerly WXEL)

Represented Nationally by The Katz Agency



These advertisers appeared in our first issue . . .

PIONEER ADVERTISER: *WSAI, Cincinnati*

PIONEER ADVERTISER: *KSO, Des Moines*

PIONEER ADVERTISER: NBC Radio Recording



2 ENERGETIC EXPONENTS
OF Aggressive Activity
 together again....



OFFICERS AND DIRECTORS OF AVERY-KNODEL, INC.

STATIONS REPRESENTED BY *Avery-Knodel, Inc.*

WJAN PHILA.
 WHAN CHARLESTON
 W.A. CINCINNATI, OHIO
 KRAL BIRMINGHAM
 KLT FLAND FORT, N.D.
 WLS GRAND RAPIDS, MICH.
 WIS GREENVILLE, S.C.
 KHOW HONOLULU, HAWAII
 WETO BALTIMORE, MARY.
 WQYF MINNEAPOLIS, MINN.

W
 WWD IN UTAH
 WWD BURL AND MARINE
 KDN PORTLAND, OREG.
 WWD BIRMINGHAM, ALA.
 KLT SALT LAKE CITY, UTAH
 WOKA SAVANNAH, A.
 KWA MEMPHIS, TENN.
 KRE WATER, OREG.

Avery-Knodel, Inc.

RAIDIN STATION REPRESENTATIVE

THE R. KNODEL
 CO., INC.
 NEW YORK
 CHICAGO
 LOS ANGELES

NEW YORK
 CHICAGO
 LOS ANGELES
 BOSTON
 ATLANTA
 BIRMINGHAM
 MEMPHIS
 NEW ORLEANS
 SAN FRANCISCO

CHICAGO
 NEW YORK
 LOS ANGELES
 BOSTON
 ATLANTA
 BIRMINGHAM
 MEMPHIS
 NEW ORLEANS
 SAN FRANCISCO

PIONEER ADVERTISER: *Avery-Knodel, Inc.*

*A distinguished book comes out of
BMI's Award-Winning Radio Series*

THE AMERICAN STORY



For the first time in broadcasting annals a series of radio programs has been preserved in a book that will take a permanent and prominent place in the literature of American history.

To the many broadcasters who are presenting THE AMERICAN STORY and to the noted American historians who contributed to the series we extend our sincerest appreciation.

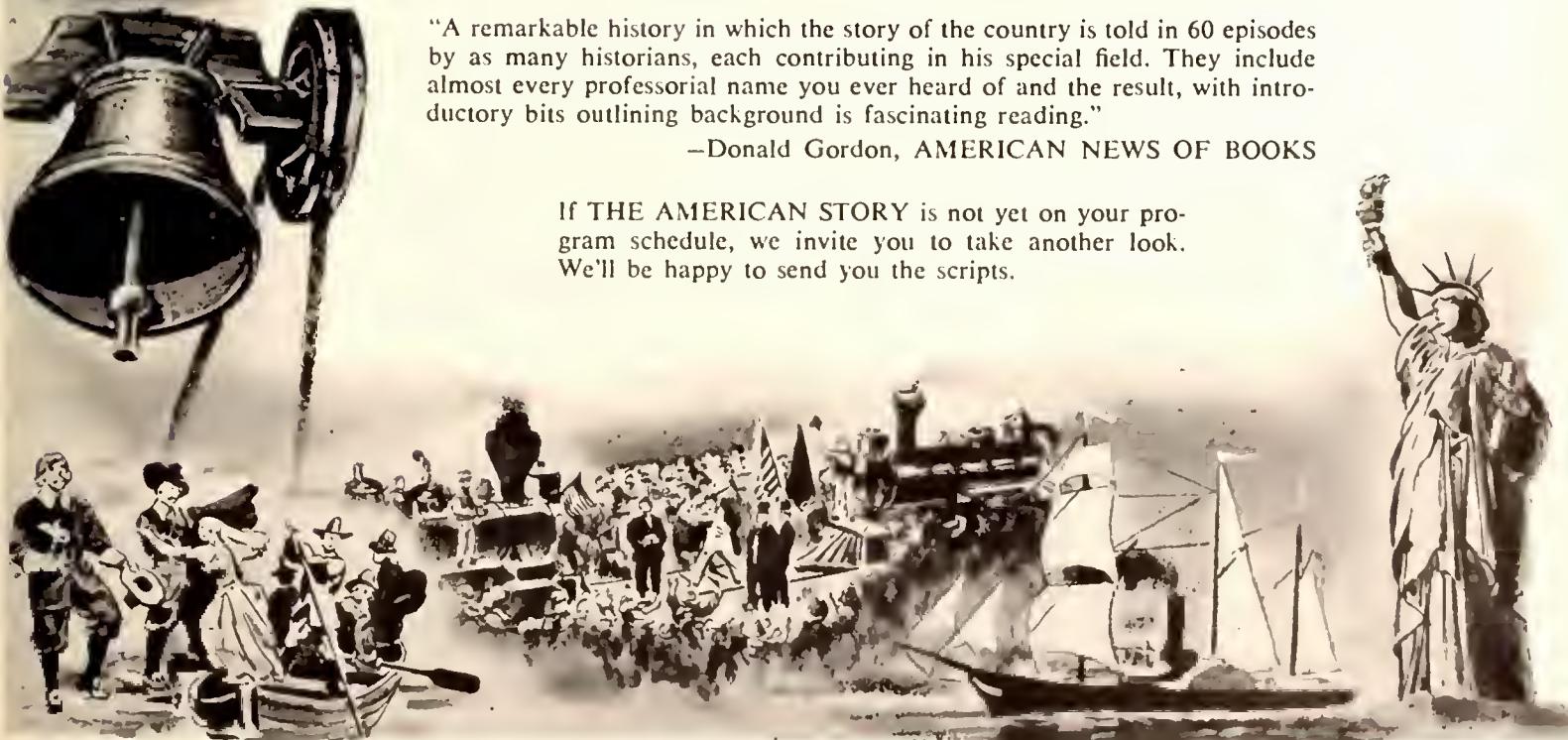
BMI is proud that it conceived the idea and prepared the radio scripts now in their 3rd year as a continuing series. THE AMERICAN STORY has been honored by a Freedoms Foundation Award and Ohio State University's Institute for Education by Radio and Television (IERT) citation.

THE AMERICAN STORY
is being published by
CHANNEL PRESS
on November 12th, 1956
it has already been named a
BOOK-OF-THE-MONTH CLUB DIVIDEND
for January, 1957

"A remarkable history in which the story of the country is told in 60 episodes by as many historians, each contributing in his special field. They include almost every professorial name you ever heard of and the result, with introductory bits outlining background is fascinating reading."

—Donald Gordon, AMERICAN NEWS OF BOOKS

If THE AMERICAN STORY is not yet on your program schedule, we invite you to take another look. We'll be happy to send you the scripts.



BROADCAST MUSIC, INC. • 589 FIFTH AVENUE, NEW YORK 17, NEW YORK



These advertisers appeared in our first issue . . .

Free Speech Mike

"AS TRUE TODAY AS IT WAS THEN"

BENJAMIN FRANKLIN

ELBERT HUBBARD said

ABRAHAM LINCOLN said

PRESIDENT TRUMAN said

THOMAS JEFFERSON said

WJR

THE GOODWILL STATION, INC., DETROIT • 50,000 WATTS
Michigan's Greatest Advertising Medium
CBS BASIC AFFILIATE • • • REPRESENTED BY PEYST

AIR FEATURES, INC.

in association with

FRANK AND ANNE HUMMERT

are pleased to announce the

formation of

FEATURED RADIO PROGRAMS, INC.

and the appointment

of

EDWARD M. KIRBY

President and General Manager

LIVE PROGRAMS

TRANSCRIPTIONS

CONSULTATION

providing a new, hand-tailored program and production service to meet the individual needs of radio stations, networks and advertising agencies

247 PARK AVENUE
NEW YORK CITY

Wickersham 2-2700

PIONEER ADVERTISER:
Featured Radio Programs, New York

PIONEER ADVERTISER: *WJR, Detroit*

PIONEER ADVERTISER: *WWDC, Washington, D. C.*

WWDC

300 Million is a lot of money!

WWDC

1923-1933
1934-1943
1944-1953
1954-1963
1964-1973
1974-1983
1984-1993
1994-2003
2004-2013
2014-2023
2024-2033
2034-2043
2044-2053
2054-2063
2064-2073
2074-2083
2084-2093
2094-2103
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Now Available
 from **SPONSOR
 SERVICES INC.**

BOOKS

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40 East 49th St., New York 17, N. Y.

Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

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Firm _____

Address _____

City _____ Zone _____ State _____

Enclosed is my payment of \$ _____
 Quantity Prices Upon Request



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Forjoe & Co.



The New Trend in Radio Advertising

Revolutionary—
Profitable—
Perfection—

AVAILABLE

Top Radio Programs • Leading Stars
Musical • Comedy • Drama
Greatest Audience Coverage

Bing Crosby Enterprises, Inc.

proudly presents

The First in a Series of Transcribed Programs

PHILCO RADIO TIME
starring
BING CROSBY

October 16, 1946, and Every Wednesday

For Further Information

Everett N. Crosby

Bing Crosby Enterprises, Inc. 9028 Sunset Boulevard, Hollywood 46, California

SPONSOR

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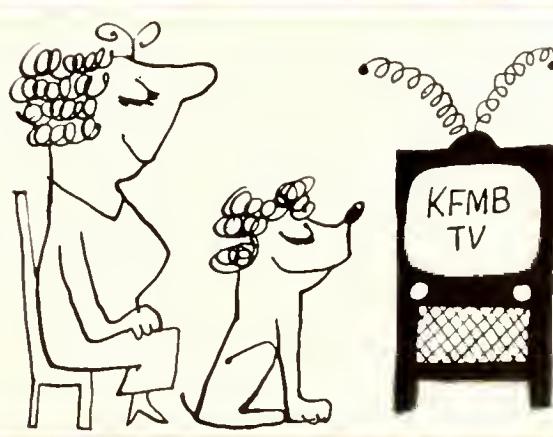


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PIONEER ADVERTISER: CHML, Hamilton, Ont.



We're selling more cosmetics in beautiful San Diego!



Beautiful San Diegans had a 1955 net effective Buying Income of \$1,551,950,000 *

That ranks San Diego 20th in the nation, above Dallas, Miami, Atlanta, Portland, Denver and New Orleans.

San Diego has more people (and dogs) spending more and watching Channel 8 more than ever before!

* Sales Management 1956 Survey of Buying Power

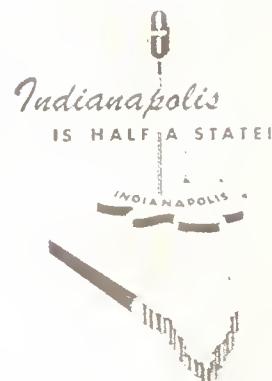
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America's more market

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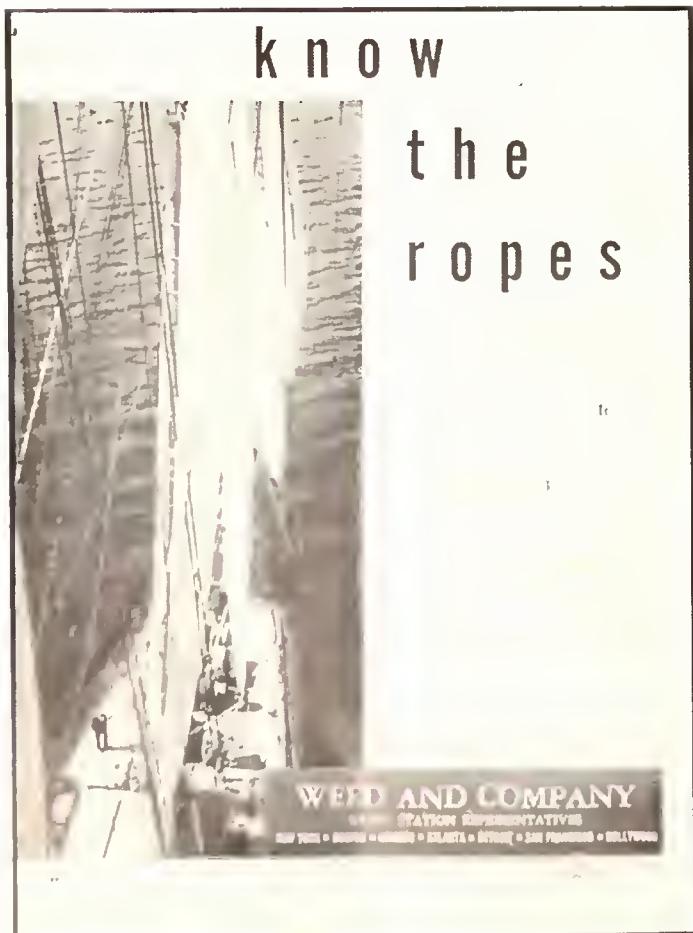
Edward Petry & Co., Inc.



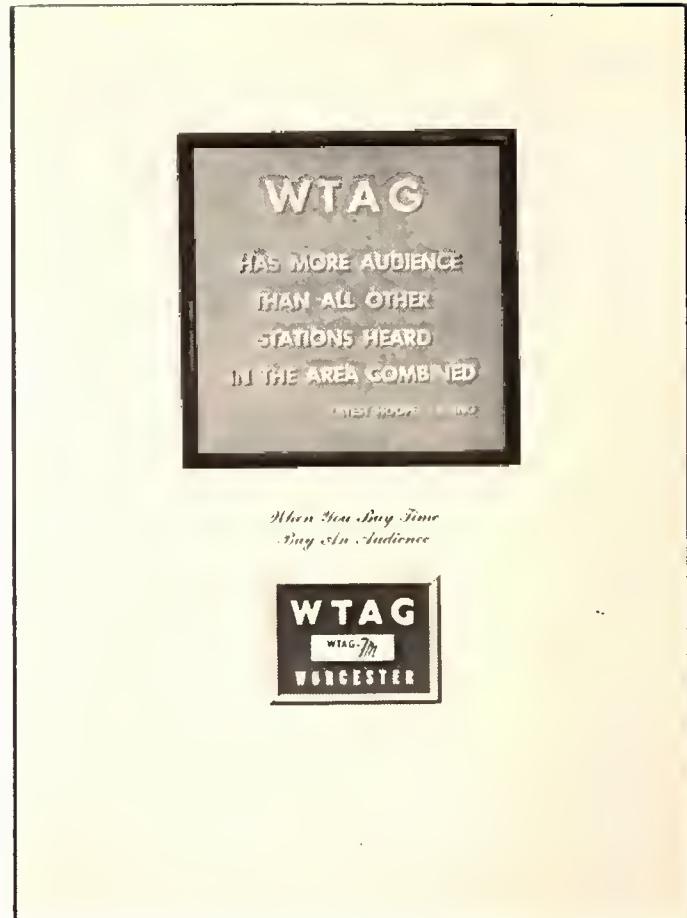
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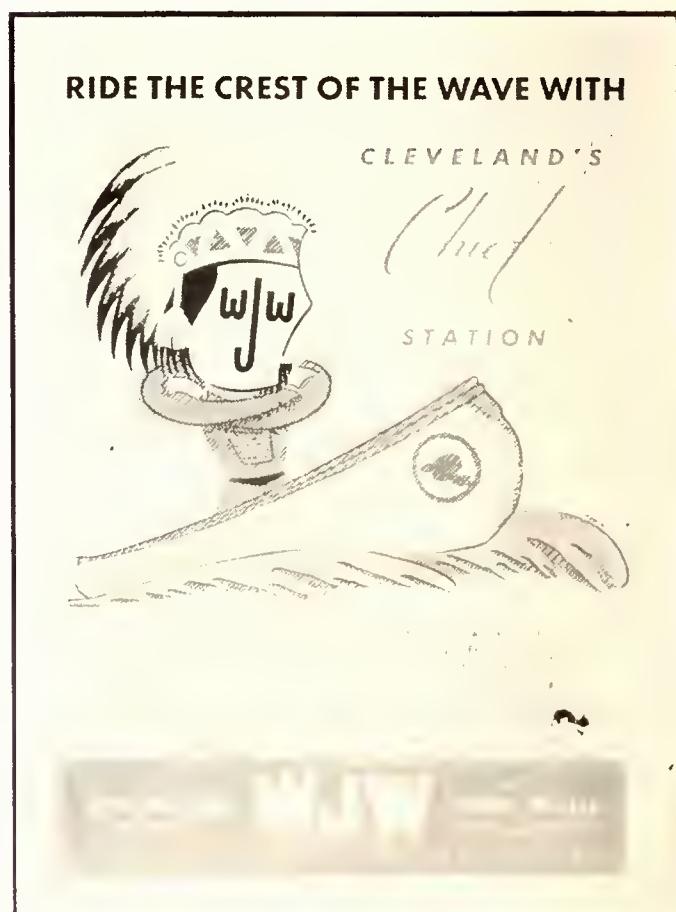
PIONEER ADVERTISER: *WFBM*, Indianapolis



PIONEER ADVERTISER: *Weed and Company*



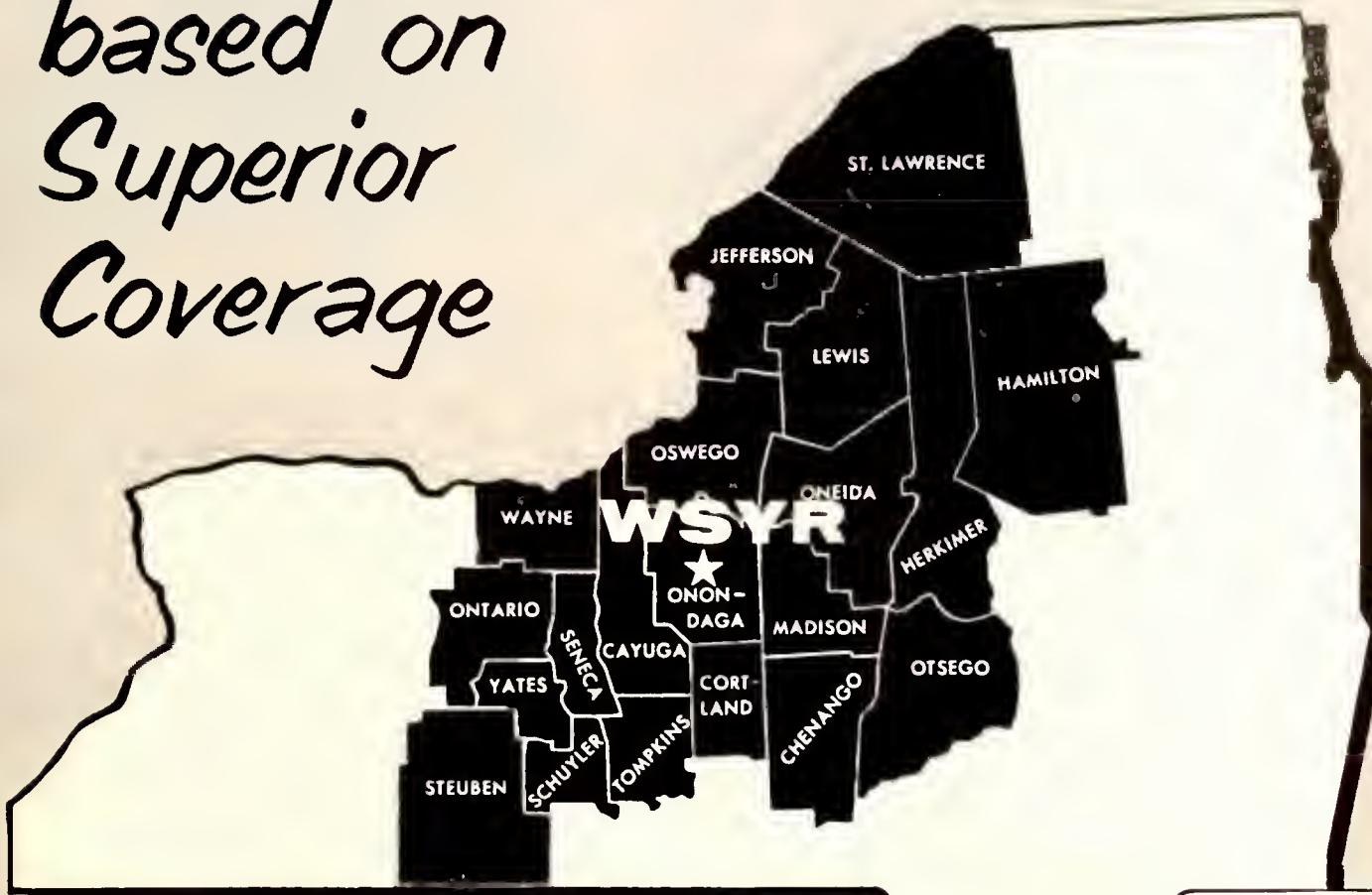
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PIONEER ADVERTISER: *WJW, Cleveland*

LEADERSHIP...

*based on
Superior
Coverage*



Effective daytime service area, as measured by Nielsen Coverage Service

All recognized market coverage services give WSYR a wide margin of superiority over competitor stations. Take Nielsen for example:

Daytime, WSYR's weekly circulation of 193,530 homes is from 47% to 212% better than any other Syracuse station's. Nighttime, WSYR's circulation of 132,540 homes is from 46% to 257% better.

WSYR is the first choice of radio advertisers . . . both national and local . . . in Central New York.

Represented Nationally by
HENRY I. CRISTAL CO., INC.
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO

NBC AFFILIATE

WSYR

5 KW • 570 KC SYRACUSE, N. Y.



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PIONEER ADVERTISER: *KOKE, Omaha*



PIONEER ADVERTISER: *WGAR*, Cleveland



PIONEER ADVERTISER: U.S.S. Winston-Salem

10 YEARS of DOMINANCE in the Worcester "Airea" --

WITH GREAT PLEASURE, WE
SALUTE NORM GLENN AND
THE ENTIRE STAFF OF SPON-
SOR, AT A TIME WHEN WE
MARK OUR OWN TENTH AND
GREATEST YEAR!

Here is a list of the many accounts
who have contracted with WNEB
during the past year . . . leading
national and regional advertisers
who know what to buy and where
to buy it.

FOODS

Anna Myers Foods
Bella Pizza-rettes
Bond Bread
Chef Boyardee
Chock Full-O-Nuts Coffee
Citrus Fruit Juices
Diamond Crystal Salt
Dromedary Cake Mix
Dunkin' Donuts
Essem Meats
First National Stores
Genoa Meats
Hood's Orange Juice
Imperial Margarine
Jello
La Torraine Coffee
Maltex
Mrs. Filbert's Margarine
Mueller's Macaroni
N. Y. & N. E. Apple Inst.
Nestle's Brown Gravy
Nestle's Instant Coffee
Prince Macaroni
Stokely Frozen Foods
Stop & Shop
Tetley Tea
United Fruit
Victor Coffee
Virginia Salad Oil

DRUGS

Aqua Velva
Bayer Aspirin
Doan's Pills
Dolein
Ex-Lax
Feenamint—Chooz
Musterole
Pertussin
Regutol
Rybntol

BEVERAGES

Ballantine
Carling's
Clicquot Club
Dawson's
Harvard
Manischewitz Wines
Moxie
Narragansett
Orange Driver Wine
Pickwick
Ruppert
Supreme Wine
Three Monks Wine

TRANSPORTATION

Boston & Maine RR
Buiek
Cadillac
Ford Motor Co.
Lincoln Mercury
N. Y., N. H. & Hartford RR
Northeast Airlines
Plymouth
Studebaker-Packard

GENERAL

Bardahl
Blue Coal
Blue Cross & Blue Shield
Brimar Paints
Camel Cigarettes
Chesterfield Cigarettes
Cinerama Holiday
Eveready Batteries
Flit
Foxboro Race Track
G. E. Appliances
Gulf Oil
Holiday Magazine
Jack & Jill Cat Food
L & M Filter Cigarettes
Ladies' Home Journal
Life Magazine
Liq-R-Pruf Paints
N. E. Tel. & Tel. Co.
New England Coke
Old Gold Cigarettes
Prestone Anti-Rust
Quaker State Motor Oil
Salem Cigarettes
Sat. Evening Post
Shell Oil
Silverdust Blue
Simoniz Body Sheen
Statler Tissues
Suffolk Downs
Top Value Stamps
Touraine Paints
Turtle Wax
Window Gleem

You're Always In Good Company When You Use Independent WNEB!



WORCESTER
MASSACHUSETTS

Represented by
THE BOLLING COMPANY



These advertisers appeared in our first issue . . .

PIONEER ADVERTISER: WEAF, New York

B M I

presents
A PATTERN
for
MUSIC-MAKING

Through Service . . .

BMI's full and clear understanding of the force of music today is conspicuously reflected in the widespread acceptance of its facilities.

Through its services to thousands and to creatures of music, BMI is consistently gaining new outlets, building new repertoires of music, and consistently expanding its activities.

In planning its many services to fill specific needs, BMI is ever conscious of its responsibilities as an integral design in the pattern of music-making.

Can You Define Music?

W

WHAT is often music as any elemental expression or combination of sounds, especially of pleasure to the ear?

But is this an adequate definition? Yes, the composer works with sounds. He produces melodic combinations which please the ear. And the listener embodies these sounds with personal pleasure which please the senses, the emotions.

We like to think of music in a larger sense. Perhaps it is the step of a loved one on the walk, the friendly bark of a dog, thunder in the hills, rain on a tin roof, a mother's lullaby to a babe in her arms, truth itself itself.

Music, this all-powerful medium for good, for inspiration, for peace and understanding, is in the hands of our composers, our lyric writers, our musicians. In fact, it is in the hands of all who share in the responsibility of bringing music to the millions.

**BMI IS VITAL
TO MUSIC
and RADIO**

BROADCAST MUSIC INC.

NEW YORK • CHICAGO • HOLLYWOOD

PIONEER ADVERTISER: *Broadcast Music, Inc.*

PIONEER ADVERTISER: *WHDH*, Boston



See you at the Polls!

When all the shouting is over and the last campaign speech has been made, isn't this what all the struggle is really about?

You and your neighbors are going to march to the polls November 6 and settle things the American way.

Not by fists or by force, not with a penalty if you don't vote, or the secret police checking up to see if you did.

You'll vote because it's the thing to do.

Vote as you please, of course—but vote. Vote for the party and the candidates you honestly believe will represent you best.

But also vote because you believe in this democracy of ours and you want to keep it the way it is—a country where you can have your say and nobody else can say it for you.

Everybody you know will be there.

We'll see you at the polls.



VOTE NOVEMBER 6th!

SPONSOR SPEAKS

Why Sponsor Goes Weekly

After 10 good years SPONSOR, originally a monthly, later a biweekly, goes weekly.

Why does a trade publication which is at the peak of its career and the top of its field decide on a radical change in concept, format and writing style? For, except for strict adherence to its *use* formula, this is almost an all-new SPONSOR.

The new SPONSOR is built on our belief that good business never stands still—that an opportunity to render better service cannot be ignored.

For several years we have carefully explored and analyzed trade paper reading habits, especially the reading habits of tv/radio-minded advertiser and agency executives. We have noted the inordinate demands on their time, the frustrations of the men and women who invest millions in tv/radio advertising as they try to cope with the "hunt and pick" problem of culling needed news and data from a swarm of trade papers.

SPONSOR changes to weekly because it has created a formula that delivers the essentials to busy executives in a neat, non-complicated, fast-reading package. The package calls for weekly publication. The new SPONSOR encourages habit-reading and eliminates frustration. You read it with the assurance that you are up on the essential doings and problems of tv and radio advertising. It is so flexible that you can brief yourself on the essentials in 30 minutes or, if time permits, 3 hours. It allows for extreme variables in reading time. It should be on your desk Friday as far west as Chicago or St. Louis for up-to-the-minute weekend reading.

We present SPONSOR weekly to our readers (whether presidents, vice-presidents, ad managers, account executives, time buyers, plans board members or whoever you may be) with the hope and expectation that through it you will find a happier and more rewarding way to keep fully posted on the week by week essentials and interpretations of the television and radio advertising scene.

Norman R. Glenn
PUBLISHER & EDITOR



THIS WE FIGHT FOR Spot radio dollar figures by individual advertisers are still kept top secret while all other major media (including spot television) are out in the open. Let's all get to work and bridge that gap.

10-SECOND SPOTS

Snow Man: Fellow who's tried to land a job at McCann-Erieckson since spring just made it recently. His last shot at it was two months ago when he sent a snowball packed in dry ice with note: "Among the many things I can produce are snowballs in August."

Hard Sell: John P. Cunningham, president Cunningham & Walsh, feels government could increase tax revenue through use of emotional and reason-why advertising just before tax-filing deadline. *We're already emotional about it—just tell us the reason why.*

Author, Author: With "Auntie Mame" about to debut on Broadway, author Patriek Dennis turns out to be pen-name of former Madison Avenue Patrick Tanner who was promotion manager for Council on Foreign Relations. *Moral: Better be kind to p.r. men; they may be in a position to get you scarce theatre tickets someday.*

Brain Child: Paunefoot Praline, our pencil-sharpening editor, still thinks the Celler investigations are concerning a federal housing scandal.

Arf!: Experiments on dogs were used by FTC in arriving at decision that Carter's Little Liver Pills don't measure up to their advertising claims. *Suggested copy switch: "If you're sicker than a dog, try Carter's pills."*

On the Map: Minnesota named a lake after William Figge, president of Hamm Brewing, for brewery's ad slogan: "From the land of the sky blue waters." *Driest lake in the state, but blow off the foam before swimming.*

Nostalgia: You're sure middle age is upon you while watching an old Hollywood tv feature film with someone who was too young to see it when it was first shown in the movie theaters.

Too Soon: Cameron Hawley, former adman turned best-selling author, plans no novel on advertising for a long time (see p. 35) because his "personal prejudices are still too strong." *From most Madison Avenue novels we've read, we thought all an author needed were very strong personal prejudices.*

Definition: "Morning Block" is when you just can't think before noon.

In Baltimore

WBAL-TV

Really

STANDS OUT



- In non-network programs per week sold between 6:00 and 11:15 p. m. in Baltimore, WBAL-TV's sponsored shows are about 50% more than the *combined total* of its two competitors!
- Naturally, there's a good reason why advertisers come to us first. They like the strength of our programming. For instance: they like our strong news-weather-sports segments at 6:45 and at 11:00 p. m. daily. They like our 7:00 p. m. programming for family viewing every night of the week, and our strong block of Saturday afternoon programming. Our 10:30 p. m. shows have a rare potency, too.
- Advertisers like the way we promote our shows, individually and collectively. They like the build-up we give the personalities who m. c. them. They like a dozen other distinctive features that we'll be glad to tell you about in detail. Or your nearest Petry office will be glad to fill you in.

WBAL-TV CHANNEL 11 

Nationally represented by **EDWARD PETRY & CO., INC.**



atlanta
san francisco
boston
hollywood
detroit
chicago
des moines
new york

weed

& COMPANY

RADIO STATION REPRESENTATIVES